

WOW! Give
up
gang
rino
best



At the age of ten it's a temptation to sum up, to look back, to pat the collective on the butt and be suitably humble. After ten years we're used to temptation. It's been a temptation to be a University of The Air. It's been a temptation to put you all on -- to turn you all on -- to turn you all in. We defined the Pacifica ideal down to fundamentals and lost the paper we wrote it on. Confusion, obfuscation, delicious unreason and anger are here. Where else in this past decade could you have heard the other side, the alternate side, the incorrect side presented for your alienation and attention? It's been hard. All the fogs of America drift through our studios, discoloring the peeling wallpaper as they go. The sharks float through KPFA convinced we are underwater. The graffiti in our restrooms lack conviction. Our anarchy partakes of instant morality, instant categories, instant replay, freedom and license and a frustrated willingness to live with it all. "They don't care what I'm trying to do, and who cares about them anyway?"

There are no listeners! Subscribers cancel because free speech is O.K. but that's going too far. The world dances through the day and we bury ourselves in our self-defined jobs, no more anxious to open ourselves to changes than you are. Who sets the standards? A backward look at commercial radio is no help and ahead we see only ourselves, dimly, past the fear. There is no past. Ten years ago does not exist.

We are not hip. We struggle at the end of our financial possibilities and power corrupts. We compromise and make-do and do the best we can and don't do the best we can and lose our way and find it again. Who or what is our model? Perhaps it's a vision of Man made whole, balanced, joyous and aware in Eden. Perhaps it's not.

The walls are all around us inside and outside and seldom can we see how very American we are in our pride and our good-willed unconsciousness. The great idea is just beyond our reach and we blame our poverty!

We're that unwashed intellectual commie-creep radio station that's always begging. We're the last hope for American Freedom, and we're a failure. We hate our listeners and our listeners hate us. We love our listeners and our listeners love us. Perhaps at the end we realize that we're alive. We're at the growing edge. More than anything else; indispensable finally, transcending all categories; we're alive. Perhaps we will learn in the end that we have triumphantly succeeded. In the midst of death, we live!

--your Uncle and mine, Mitchell Harding

TAKE ONE BASIN. ADD AN EXPLODING POPULATION....

Scientists have shown: drop a frog in hot water and he'll jump out. But raise the heat gradually and he'll sit and boil to death.

Those of us who are "sitting" are concerned about where Los Angeles is going. We've seen where it has been. What was to many a glittering mecca of sunshine and opportunity is now seen by some as an anonymous wasteland.....a sprawling agglomeration of freeways and smog. We pause to look at our city, and to look at ourselves. To question. To take stock. To plan. And then to act.

KPFK is ten. But the city in which it was born has aged more than one decade in that time: its waters, air and soil polluted; its arteries clogged; its landscape devoured by landscaping; its inhabitants in conflict with themselves, with each other, with their institutions.

Throughout this anniversary month, KPFK NEWS, weeknights at 6:15, will focus on this 'City in Crisis'. 'Los Angeles Special Report' will probe areas of crisis and their possible solutions. We will involve the disciplines in the biological, medical, physical, social and legal sciences.

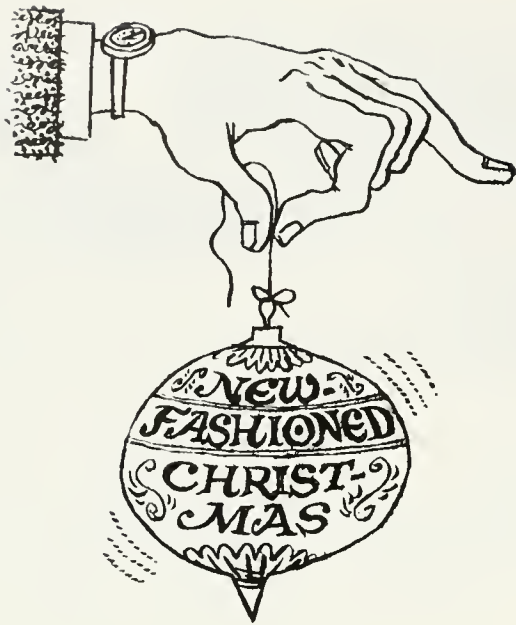
KPFK was created to be a haven of light in the midst of a communications wasteland, and our continued existence is testimony that light still glows beneath the ashes of indifference. We will celebrate our tenth anniversary by lighting a candle instead of cursing the darkness. We hold the candle up to Los Angeles.



**BY LARRY
MOSS**

CITY IN CRISIS

WEEKNIGHTS AT 6:15, "LOS ANGELES SPECIAL REPORT" KPFK WILL PROBE AREAS OF CRISIS AND THEIR POSSIBLE SOLUTIONS.



BY ALDOUS HUXLEY

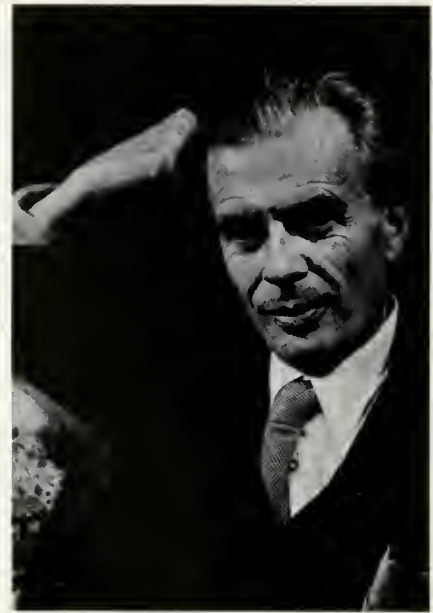
THE NAME IS STILL THE SAME; BUT THE THING IS ALMOST unrecognizably different from what Charles Dickens meant by 'Christmas.' For example, there was no tree at Dingley Dell, and, except for five shillings to Sam Weller, not a single present was given. Christmas, for Mr. Pickwick and his friends, was an affair of copious eating and still more copious drinking, interrupted by bouts of home-made fun and purely domestic horseplay.

For us, three generations later, the word connotes the Prince Consort's imported Teutonic evergreen; connotes all those endless presents, which it is such a burden to buy and such an embarrassment to receive; connotes restaurants, dance halls, theatres, cabarets—all the highly organized, professional entertainments provided by the astute business men who run the amusement industry. Only the name connects the new-fashioned Christmas with the Pickwickian festival.

The tree, of course, was a mere accident. If Queen Victoria had married a Frenchman we should probably be giving one another *étrennes* and ushering in the year with a series of calls on the most remote and personally antipathetic of our innumerable relations. (Relations, in France, are innumerable.) As it was, she took to herself a prince from the land of tannenbaums. It is therefore to a tannenbaum's green branches, and upon Christmas Day, that we attach our gifts.

The tree, I repeat, was an accident, a thing outside the realm of determinism, a product of personal idiosyncrasy. But all the other changes in our Christmas habits, which have taken place since Dickens wrote of Dingley Dell, are the results of great impersonal processes. During Dickens's lifetime, and still more rapidly after his death, industrial production enormously and continuously increased. But production cannot increase unless there is a corresponding increase in consumption. It became necessary to stimulate consumption, to provide the home public with reasons, or, better still, with compelling unreasons, for consuming. Hence the rise of advertisement, and hence the gradual and, as time went on, the more and more deliberate canalization into industrially profitable channels of all such common human impulses and emotions as lent themselves to the process.

The producer who succeeds in thus canalizing some universal human urge opens up for himself and his successors an inex-



haustible gold mine. Thus, art and industry have flourished from time immemorial in the rich soil of bereavement and the fear of death. Weddings have been almost as profitable to commerce as funerals, and within the last few years an American man of genius has discovered how even filial affection may be made a justification for increased consumption; the florists and candy manufacturers of the United States have reason to bless the inventor of Mother's Day.

The love of excitement is as deeply planted in human nature as the love of a mother; the desire for change, for novelty, for a relief from the monotony of every day, as strong as sexual desire or the terror of death. Men have instituted festivals and holidays to satisfy these cravings. Mr. Pickwick's Christmas was a typical feast day of the old style—a time of jollification and excitement, a gaudily glittering 'captain jewel in the carcanet' of grey, uneventful days. Psychologically, it performed its function. Not economically, however,—that is, so far as *we* are concerned. The Pickwickian Christmas did very little to stimulate consumption; it was mainly a gratuitous festivity. A few vintners and distillers and poulterers were the only people whom it greatly profited financially. This was the state of things which an ever-increasingly efficient industrialism could not possibly afford to tolerate. Christmas, accordingly, was canalized. The deep festal impulse of man was harnessed and made to turn a very respectable little wheel in the mills of industry. Today Christmas is an important economic event. The distributors of goods spend large sums in advertising potential gifts, and (since the man who pays the piper calls the tune) the newspapers reinforce their advertisements by fostering a notion that the mutual goodwill of modern Christians can be expressed only by the exchange of manufactured articles.

The last thirty years have witnessed the promotion of inn-keeping and showmanship to the rank of major commercial enterprises. Major commercial enterprises spend money on advertising. Therefore, newspapers are always suggesting that a good time can be enjoyed only by those who take what is offered them by entertainment manufacturers. The Dickensian Christmas-at-Home receives only perfunctory lip-service from a press which draws a steady income from the catering and amusement trades. Home-made fun is gratuitous, and gratuitousness is something which an industrialized world cannot afford to tolerate.

ON LOOKING THROUGH THE ARCHIVES

BY CHRISTOPHER KOCH



Our daily mail always contains three or four requests that read something like this: "Several months ago you broadcast an interview with Ravi Krishna Mornta, recorded in Iran. Could you send me a transcript or tape?" The requests are, of course, as diverse as our programs, including speeches by the Kennedys pronouncements by student radicals, analyses by distinguished scholars, dramatic productions, poetry readings, live music concerts. Aside from the fact that we cannot afford to make copies of them gratis, most of them no longer exist. Long since, some desperate staff member, unable to record an interview with Governor Brown or cover a riot at UCLA, has erased the programs to reuse the tape.

Tape is a marvelous thing. While I am sitting in the studio talking with two members of the Women's Liberation Front, an engineer can record the whole thing on a long, thin piece of acetate, somehow transforming our words into magnetic patterns. Our conversation is thus preserved, but only until some other engineer puts the tape next to a magnet. Then the whole thing is erased and the tape is blank, a new tabula rasa for the next pronunciamento. And although tape is a marvelous thing, it is also expensive. So we use it over and over again.

These thoughts plagued me as I looked through the archives to prepare this folio. I suppose that I have heard most of the great programs that KPFK has done since 1960, when I first started working for Pacifica, but when I tried to find them there was no record of them. They no longer exist. The great Taste of Fresh Air, for instance, which brought together almost every major talent in Los Angeles, was long since erased for use elsewhere. Think of what would happen if we could re-use the pages of a book?

So looking through the archives was a frustrating experience for me. So much has been lost forever. And there were other frustrations. What remained, for instance, represented such an enormous variety that I found it difficult to choose and organize the mass of material. Then too, the listings on the back of the tape boxes were less than adequate: for example, "GREENSON LECTURE" was all that one box said, without the length of time, the title of the talk, the quality of the tape itself, or anything else.

We interrupted all our regular series for the July folio, so that we could concentrate on what we have done in the past. There were about 440 hours of programming to arrange for, then. In making our selections, we have been governed by variety, by quality, by historical importance, and more than occasionally by curiosity--How was that old play that Dave Ossman did 5 or 6 years ago? No one had the time to listen to 440 hours of tapes, so we broadcast a few things just to see what they sounded like.

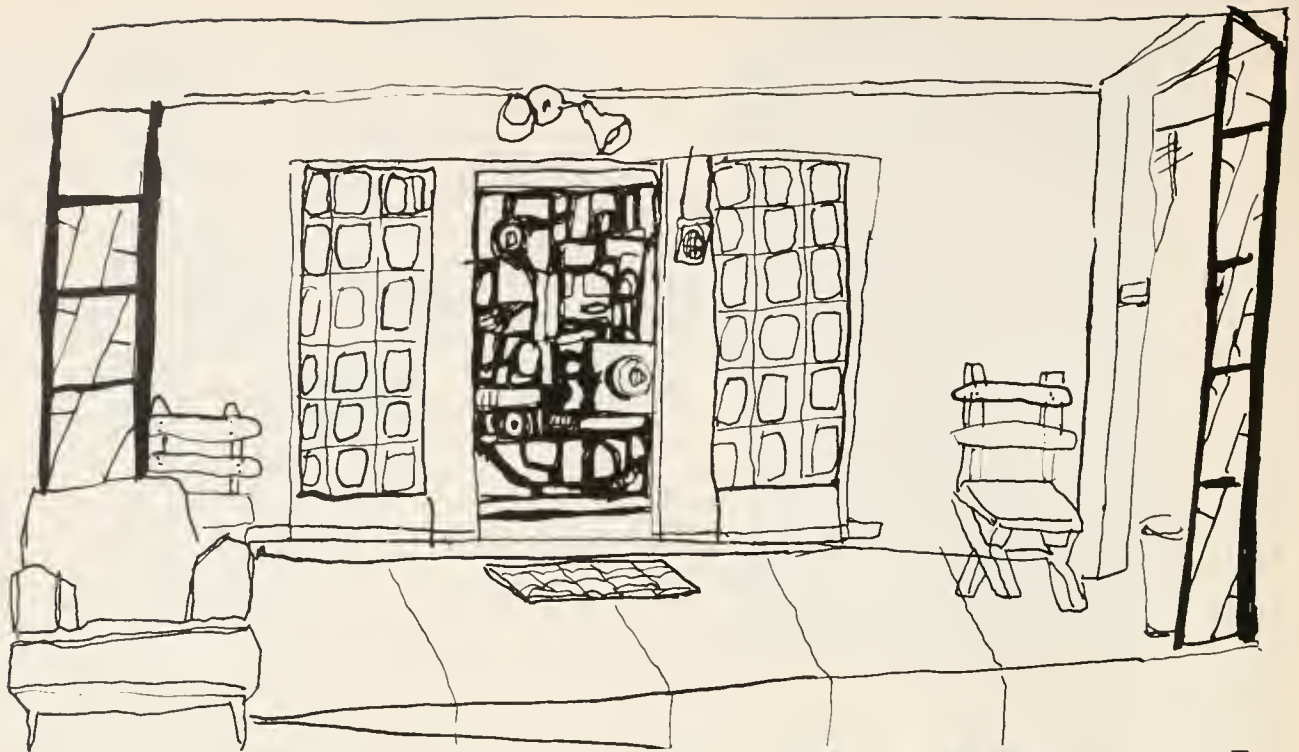
We recognize that much of it may no longer be relevant. Times have changed. But I personally suspect that it will sound more contemporary than the ten year programming of most radio stations. For better or for worse, Pacifica has always been a little ahead of itself.

We are broadcasting a few things that originated outside of KPFK. After all, we are part of a national foundation. I insisted on running, once again, Thomas Mann's lectures from the Library of Congress. Listen to them. They speak of an America, of a Western World, perhaps, of moral values and humanism that sound anachronistic today. Listen to Mann and I suspect you will understand why our brightest students are in rebellion on our college campuses.

We have made a few special days, like July 4th, dedicated to a variety of American patriots, or our birthday (July 26th) which we celebrate with the Free Press and Cuba (incidentally). We have tried to shake up your expectations quite a bit by taking programs normally heard in the evenings and putting them on in the mornings, and vice versa. We would like you to know what Ron Dhanifu or Moctezuma Esparza do for us, for example, even if you only listen to KPFK on Sunday mornings. We think that quite a bit of what we have done will irritate you, but KPFK has always tried to irritate. Doesn't it make us more interesting?

What does it all mean? When I looked over the folio for the last time yesterday before it went irrevocably to the printers, I wondered about that myself. First I was depressed; so many programs were inadequately listed because we just didn't have time to listen to them and get proper information; I was doubtful about the quality of others; I was horrified at the times they were scheduled, annoyed at some glaringly bad juxtapositions, disappointed at some excellent programs that I couldn't fit in. I knew that a lot of people would have cause to complain. But the printer doesn't wait, and time grinds on chewing up tapes like a huge maw. Thank God something saves us from perfection!

But when all is said and done the folio makes a kind of sense. It is a statement about values, excitement, variety, passion, and commitment. It assumes that you are involved in everything, a Renaissance man. That is just fine with us.



KPFK - AN OVERVIEW

BY MARVIN SEGELMAN

Ten years have passed since a group of determined individuals brought Lewis Hill's bold Berkeley experiment in listener-supported radio to Los Angeles.

Some 100,000-plus individuals have been subscriber-supporters to KPFK during that period, though not ever more than about one-tenth that number at any given time.

KPFK has experienced and survived numerous crises; intra-station, inter-organizational and governmental. The reasons for our survival are simple: KPFK has provided a necessary if not vital service to its listeners; its staff and board are determined that the station continue; and there are literally thousands of supporters who share that determination.

KPFK-fm is Southern California's only community-supported radio station. We are non-profit and operate on an educational license. KPFK is one of three such stations owned and operated by the Pacifica Foundation, a non-endowed California corporation. All three of the Pacifica stations are entirely self-supporting. Our income is derived from our listener sponsors, of which there are approximately 10,000 in Los Angeles.

To fulfill our objective of broadcasting in the public interest, we endeavor to provide as much information as possible to the listening community. Unlike any other radio station in Southern California, our chief concern is information

rather than entertainment. We seek out those who have a point of view to express and offer our air as a forum for all those who would avail themselves--in a responsible manner--to express their views and present programs of interest.

Our program efforts have evolved and improved as KPFK has matured over the past ten years, broadening its concerns in every possible aspect, and we enjoy an excellent rapport with a wide and diverse number of ethnic, geographic and professional communities.

KPFK broadcasts the views of many minorities: social, philosophical, political, economic, racial and even musical. Because of our policy not to edit, censor or otherwise coerce them, we are respected by these groups, even though we are in no one's "camp".

Throughout the years KPFK has established an outstanding reputation for the courage, integrity, and quality of its programs and we have won nearly every major broadcasting award. The most recent of these are two "Golden Mike" awards from the Radio and Television News Association of Southern California for the "Best Regularly Scheduled News Program" and "Best Documentary" in 1968.

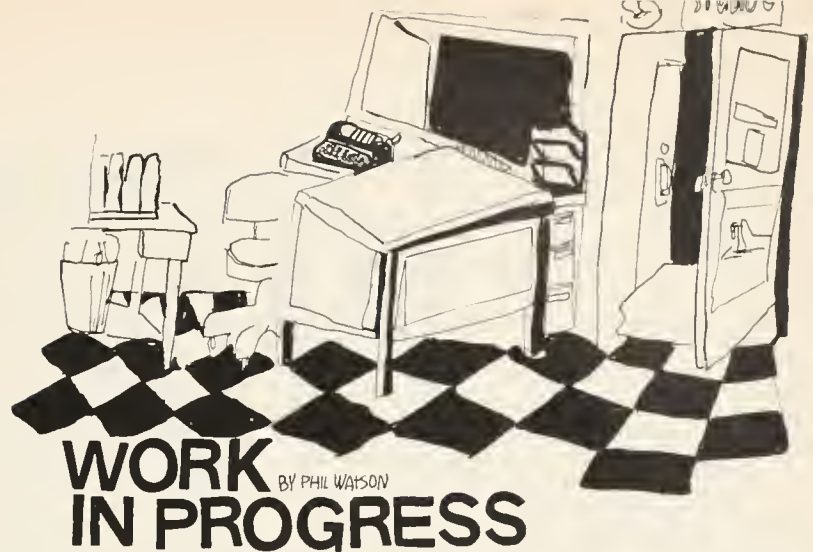
We have recently undertaken a project to establish a remote radio training, production, and broadcast facility in the South and Southeast area of Los Angeles. This project will be a major contribution toward reducing the alienation, indifference, and general lack of communication between the minority non-white communities and the general society. We have already received substantial support for this project and have expended considerable effort toward its realization. In addition, this facility will offer valuable and previously unavailable training for engineers, board announcers, administrators, etc., as well as providing on-the-air experience as participants and program producers.

Your support of KPFK during this year will help us prove that the free exchange of ideas can enlighten public opinion and even mobilize it toward constructive ends. We are encouraged by your past support and will work to continue to merit it throughout this, our tenth year of broadcasting.

Sincerely,

Marvin J. Segelman

Marvin J. Segelman
General Manager



The rhythmical throbbing of jungle drums was the medium for the messages of our ancestors. Once enslaved in America they used spirituals and the church in an attempt to unify and enlighten themselves, but until the Civil War the American black slave had no need to communicate to the ruling majority, for the majority was not prepared or willing to listen. Because of that the black man in this country never developed a means to communicate to the ruling classes, and in the few exceptions where he succeeded, he was heard by so few that it had little effect.

Now, the price for those past crimes is being paid by all Americans. Tragically the poor and the well-meaning are suffering more. Because now, my ancestor, his nature retarded, is once again discovering his strength and is screaming loudly for the spear. A hundred years passed before he learned that his strength remained even while he was being deprived of his heritage, his family and his living.

Therefore, in the sixties he spoke with his physical strength. It seems that for the first time the ruling class heard. Now Fear prevails, and there is a great danger upon the land; Law and order, Protect Property, Violence isn't the way: these are the words of the day.

Where do we go from here? That is the question which needs an immediate answer. Taking his cue from the Jew and the crying and enslaved masses all over the world, a people who are shouting for liberation and freedom from oppression, the black man in the United States has declared for all to hear "that he will not wear the chains again". Further, he is claiming that he built America and if necessary will burn it down.

For that reason, it would seem the problems of the black colonies in the United States are now being widely discussed. There is general agreement that black people must have the prerogative of identifying and ministering to their own needs in education, economics, welfare and community planning. But reducing theory to practice is causing a problem at least equally difficult to solve. There is general agreement that the people themselves must be given a voice, a chance to regain their pride and to help themselves. But the question of how you phase out the domination of other special interest groups in the black communities remains unanswered. Also unanswered is the question of how you provide a solid intellectual foundation for a critical appraisal of the uniqueness and intrinsic value of the black experience itself. Being even more specific, how do you accomplish such a task without causing the other minorities along with the ruling majority to shout "racism", "reverse segregation". and anti-semitism. How do you move up in the society without causing the powerful and seemingly unfeeling majority to react violently?

Most will argue that there is no single way, and those same people generally agree that communications and education is the primary way to move toward resolving this burdensome dilemma of our people. For nearly ten years KPFK has provided an outlet for the creative skills and energies of the communities it serves. When put in perspective it is not so unusual for a black man who is concerned about his people to want to work for PACIFICA radio. Nor is it difficult to understand why KPFK would open a broadcast and training bureau in South Central Los Angeles. When you turn on KPFK of late you are likely to hear another radio station broadcasting without a transmitter. Don't become alarmed; be proud, as we are, because you are only hearing KPFK Watts Bureau, with trainees who are learning by doing. You are also listening to a forum that we have provided, where the isolated poor can express their ideas, thoughts and grievances to the larger public.

Some might say that it's not the only way. Well it's our way, and it makes us proud of the fact that we are involved in helping to transform the rhythmical throbbing jungle drum into modern media messages.

LA CAUSA EN MARCHA

BY JOE RAZO

EDITORIAL BOARD LA RAZA

Mexican-Americans representing groups from all over the southwest recently met to hear Chicano leaders from California, New Mexico and Colorado speak on the problems, the untapped collective power and future of La Raza. The symposium, held at UCLA, sponsored by UMAS (United Mexican-American Students) had as its theme: La Causa En Marcha.

An overwhelming Chicano audience applauded, cheered and yelled "Viva La Raza," and "Viva La Revolucion" as speakers spoke of the U.S. Southwest as "occupied Mexico", and accused the Federal government of being part of and condoning mass discrimination of people of Mexican-American heritage as well as of other minority groups.

Reies Tijerina, leader of the Alliance of the Free City States from Northern New Mexico, told how a people have been murdered and denied their rights

as human beings for the past 120 years. Tijerina spoke of the current struggle of the Alliance as one to regain communal lands which were unjustly stolen from the people. Pointing an accusing finger at the United States, Tijerina firmly informed it that "crime does not pay" and that "justice will inevitably catch up with the criminal."

Rodolfo "Corky" Gonzalez of Denver, representing the Crusade for Justice, an 1800-member Mexican-American group in Colorado called for increased efforts to teach "our own people to be proud of their culture, their names and their values." It was made clear that Mexican-Americans should resist attempts to make them Anglocized, but should seek power as a united front, in the same manner as Black Power organizations. The name of the game was spelled out as P-O-W-E-R.

Defining the word LA RAZA in its true sense to the multitude of Mexican-Americans was Luis Valdez, founder of Teatro Campesino. Luis spoke of LA RAZA being a rich cultural identity, of LA RAZA being said with vitality and pride from the heart.

Tijerina, militant leader of the Alliance, related the crimes of the Anglo-Saxon in the following tale: "The Anglo told me, 'You're a free man, but don't speak Spanish! It's like the story of the man who took a bird from its cage to set it free, but first took a pair of scissors and clipped off its wings--and then said 'Go, go!' And then a blue-eyed cat came and ate the helpless bird."

As speaker after speaker rose and spoke, one could sense that the Southwest is on the move. One could sense an invisible clasp of hands between the Chicanos and one could hear the walls echoing a silent pledge from the hearts of each to struggle for Chicano LIBERATION.

BROWN EYED CHILDREN OF THE SUN

*Up to California from Mexico you come,
to the Sacramento Valley to toil in the sun.
Your wife and seven children, they're workin', every one;
and what will you be givin' to your brown eyed children of the sun.*

*Your face is lined and wrinkled and your age is 41.
Your back is bent from picking, like your dying time has come.
Your childrens' eyes are smiling, their life is just begun;
and what will you be givin' to your brown eyed children of the sun.*

*You are bending and you're picking with your back and your arms in pain;
Your wife and seven children they never do complain.
"Oh Jesus, can't you help us, can't you shade us from this sun?"
and what will you be givin' to your brown eyed children of the sun?*

*Your hands can feel the soil as you're working in the field;
You can feel the richness in it, you can see the crops it yields.
Your tired and you're hungry and your day is almost done,
and what will you be givin' to your brown eyed children of the sun?*

*You have marched on Easter Sunday, to the capitol you came;
and you've fought for union wages and your fight has just begun.
You are proud men and you're free men and this heritage is one
that you can be givin' to your brown eyed children of the sun.*

**ED
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ALB
ERT**

Peace

Bob Darin

RIIDE AVIS AROUND TOWN

(AVIS TRIES HARDER)

Rent your next new car from Avis, and feel secure wherever you go. Low rates include all gas, oil and insurance! Ask about our Rent-It-Here, Leave-It-There service. All Major Credit Cards honored. Avis rents all makes of cars... features PLYMOUTH.

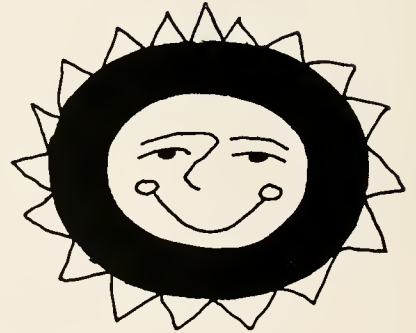
In Los Angeles Call 481-2000 • In Palm Springs Call 324-1331

In Las Vegas Call 735-1522 • In San Diego Call 297-2921

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AVIS LICENSEE

**CONGRAT
ULATIONS
& BEST
WISHES**



ROBERT

E

WISE

FOUNDATION

WHENEVER I HAVE TO POUR HOT LIQUID....

BY MARGARET WRIGHT

.....in a glass I first put a dinner knife in the glass, then I pour the liquid slowly over the knife and the glass doesn't break. One day my oldest daughter was watching me, and she told me that one of the reasons the glass didn't break was that metal is a good conductor of heat, and then she went into a long explanation. I asked her if she would tell me a better way to do what I was doing. She couldn't, and said she was just telling me why it worked. I kissed her, and told her it was nice to know, but it didn't get the roaches out of the cornflakes. (That's a Black colloquialism meaning "so what?"). For me, knowing the scientific reason didn't add or take away anything. I still had to put the knife in the glass.

The reason I told you this story is because I am not a well-read woman. It takes time to read, and I have never had the time to read as much as I would like. What knowledge I have comes from experience and observation - by trial and error. I hope you don't think I am putting-down reading. Far from it. I wouldn't work so hard in education if I thought reading was irrelevant. I tell you this because in what I write I will not be able to have little***referring you to some passage in a book, or to something someone quoted. I just know it's so. I didn't know why the knife kept the glass from breaking - I just knew it was so.

My experience with the Black Movement is a lot like my experience with the glass and the knife. I still haven't done too much reading about it - I live it. I think when you are Black you are in the Movement whether you want to be or not, and whether you realize it or not. Because the Movement is like a river, and to some degree you are swept along with the tide.

The Movement River flows on. Like a regular river on its way to the sea, conditions may cause it to change, but it doesn't stop. When a

river is in flat country it may be wide. When it goes through an industrial city it may become polluted. In high country it may become a waterfall, and when it's rocky sometimes the river is just a trickle - then when it rains it overflows and sometimes it gets dammed. It may join other rivers and go over different terrain - but finally it reaches the sea. And so it has been with the Black Movement. It has now reached a plateau, and soon will take off in another direction.

It is this constantly changing course that confuses Whites. It doesn't confuse poor Blacks because they aren't structured. They haven't been allowed to grow roots.

When Blacks and Whites were singing "WE SHALL OVERCOME" together, the river was wide and non-violent. Then, with the sit-ins, the bus boycotts, and voter registration, the course became narrower and the river more turbulent. It reached a plateau when Robert Williams said "to Hell with non-violence"!

At each plateau there is confusion as the Movement takes off in another direction. Blacks decided that integrating toilets - and eating a hamburger sitting down - wasn't where it was at! Leaders were killed.

Stokely Carmichael said, "Black People, we must do our own thing!" ...and there was more confusion. Whites felt hurt and rejected, and old civil rights leaders didn't dig change.

Knocking their heads against the stone wall of integration got Blacks nothing but lumps, so they accepted their blackness and started pushing for control of their own communities.

Whites didn't want to integrate - but they also didn't want Blacks to have community control. Every Black that didn't know it before, knew it now - the Black community is, and has always been, a colony.

Finally Blacks formed coalitions with the

Third World and with White radicals.....and then more confusion, between Blacks that wanted the coalitions and those who didn't.

We have now reached another plateau. And there is more confusion. But remember, whenever a barrier was put up it didn't stop the Movement, it just changed its course.

Now The Man has decided to help us change our course - to guide us into the dam of Black Capitalism. The Man has never liked to do his own dirty work, so he paid-off some of our engineers to dig the ditches that will change our direction. I don't think it is going to work though, because the Movement caught on before the ditch was deep enough, and the river is going to drown the Judas ditch-diggers and move on. That's where we are now, but before we can move on, the enemy within must be dealt with.

The White power structure has built a wall between the Black community and the White community. They have many tools for doing this. Two of the "tools" they use for their divide-and-conquer techniques are the Uncle Toms and the Brother Toms.

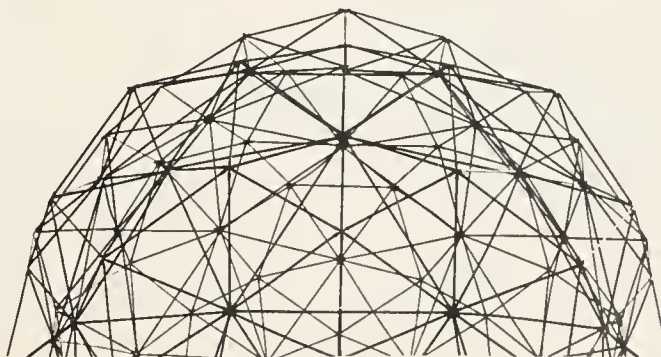
Everyone knows an Uncle Tom when they see one. These are usually the ones that the newspapers put up as our "leaders". The square White community uses the Toms so they can keep on believing what they have always believed.

The Brother Toms are even more dangerous to us. They say all the right things. The Brother Tom is turned-on by Poverty Programs. And some of them hustle a good living by preying on the guilt feelings of the Whites with phony sensitivity sessions, thereby wrecking any chance of meaningful dialogue between the races. The liberal and radical Whites aren't blameless either. They keep a token Negro in there many times even when they know he is a front.

The main difference between the Uncle Toms and the Brother Toms is in their methods. The Uncle Toms beg...and a Brother Tom acts militant and tells the White community that the Black community is going to riot if he doesn't get what he wants. It is profitable to be Black (for them). These charlatans are lining their pockets, while the Black masses still remain poor.

After Watts was burned, millions of dollars were released for anti-poverty funds (anti-Black funds) and Watts is still poor. But the Black Fat Cat on the hill is sailing on. The poor-Black community is growing wise - and the next direction the Movement will take is ACCOUNTABILITY. Not only from Whites - but from everyone - no matter what their color.

.....FLOW ON, RIVER.....THE SEA ISN'T FAR.....WE ARE GOING TO MAKE IT!





The cover drawing for this 10th anniversary issue of the KPFK Folio was created by Corita Kent, a fact of no small significance to the Christian community of Southern California. In the immediate past, Christian ethical teaching has not been implemented by authority figures with the result that Christians, generally, have been notoriously absent from crucially important areas of social concern. Prelates and pulpit personalities have resisted necessary change, while Miss Kent, nationally famous as a pop artist, has been one of a growing number of catalysts committed to revitalizing the ethical teachings of a Man born a Jew, a Man whose vision went beyond the borders of Palestine to encompass the world with a message both ethical and metaphysical, a Man responsible for the creation of a community "steeped in the power and beauty of a religious heritage unparalleled in East or West."

In contributing her time and her talent to KPFK, Miss Kent obviously endorses the concept of listener-supported radio as it is exemplified by the Pacifica Foundation. She says, with her symbolic presence and her art, that radio free of commercial influence is a contributory factor (albeit relatively unknown) to the preservation of the democratic process.

For example: the First Amendment says: "Congress shall make no law" which would abridge freedom of speech. KPFK, during its ten years of broadcasting, has kept that faith in spite of pressures from ethnic minorities, political neanderthals and other assorted types of self-appointed vigilantes. To their

shame, Christians--or many of them--have been mesmerized by these voices of discord. The result has been that the Christian community of Southern California has been conspicuously absent when KPFK has appealed to the public for support.

Christians like Corita Kent, however, (and may their number increase) take the ethical teachings of Christ seriously and they support undertakings like Pacifica radio. Calling Christ God in simple faith, they nonetheless recognize that no man can define God, no finite human being can comprehend the Infinite. Corita, then, like all radical Christians, is penitent about the past. Consequently, Corita Kent and other radical Christians have abandoned triumphalism, if indeed they ever believed in it and are joining their secular brothers in the pursuit of the ethic which makes man truly a human being.

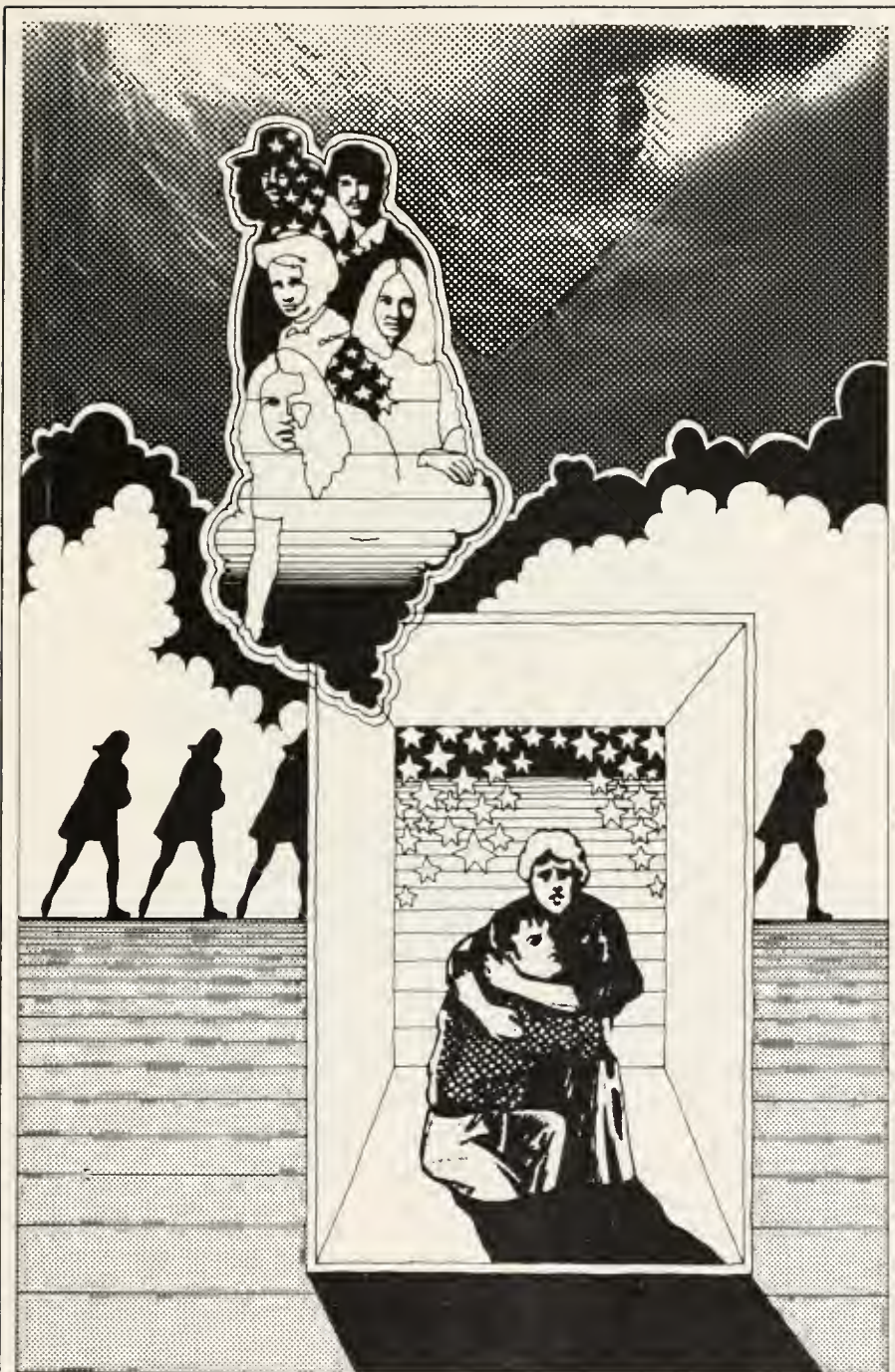
Our world, under the sign of a growing technology, is burning with the fires of the death of God. To the radical Christian, however, this unbelief is not something to be condemned, nor ignored. Rather, it is a challenge: an anvil. The current wave of unbelief helps Christian radicals to purify their own faith, it urges them toward a more authentic universality and it counsels them to call all men "brother." Daniel Berrigan of the Society of Jesus has put it well: "What a momentous thing it is that Christians who are willing to spend themselves for their brethren need never stand

alone. There are always others ready to stand with us; altruism cuts across all lines of dogma and culture, allowing a brother to meet a brother's hand across the human need one is determined to serve."

The Christian radical, then, is a person sensitive to procedural questions. He recognizes the imperative need for social action in concert with others who do not share his religious beliefs. This means, I think, that as a Christian continues to grow in the realization of his capacity to accept human responsibility and to act creatively in relationship to political reality, he must forsake his dependence. He must act as a man with other men; he must explore the political ramifications of his newfound responsibility. Finally, he must take the initiative in co-operating with others without expecting the church authority figures to lead the way.

The entire Christian community of Southern California should do no less. Like Corita Kent, Southland Protestants and Catholics should be a community united as one in supporting KPFK, a radio station which is unique in having as its rationale for being the preservation of freedom, even while he continues to be concerned with what he considers to be the ultimate values of human life itself.





I Didn't Raise My Boy to Be a Soldier.

Eli Radish





**Congratulations on your 10th Birthday
from Wyle Laboratories.**

The astrological chart of KPFK evokes a magic image in human form so I shall equate it in human terms. It describes a very mediumistic person whose sorrows and afflictions prove a blessing in disguise by developing its inner growth and understanding. It indicates a well-made person of middle stature, brown hair; a pleasant face; full brown eyes; a Roman nose; a sensual mouth and a firm chin. The disposition is deeply emotional with a powerful will, great ambition and stability of purpose. A good reasoner, a deep thinker, his health is excellent with a strong constitution. KPFK's greatest problem is unsettled money matters and loss through pirated creative areas for he serves as a springboard for the formation and expression of fresh creative ideas which he freely gives away as his heart is totally in the

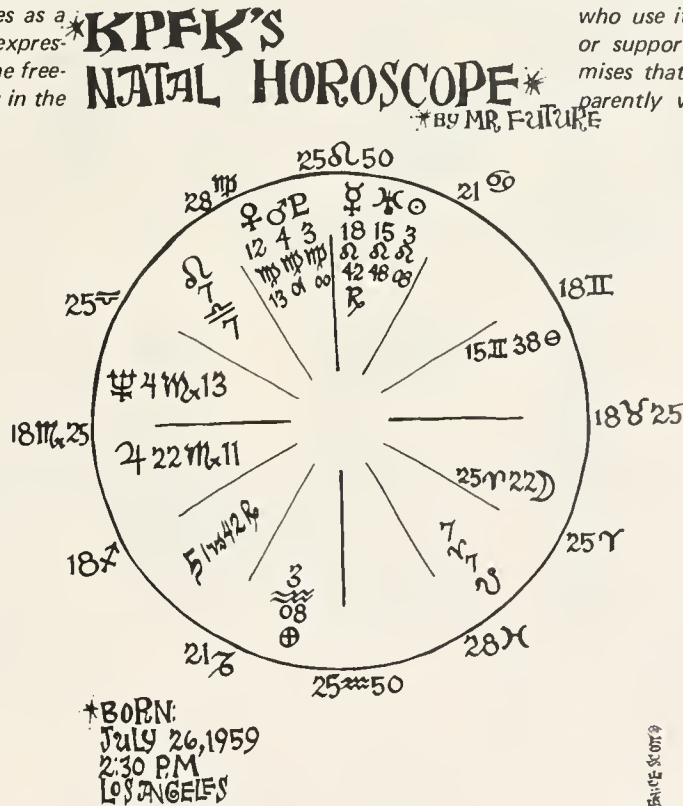
service that he performs. He is very adventuresome, illuminating and brings forth old wine into new bottles.

In ten years KPFK has become an intimate companion to many. His chart shows that he enjoys a much wider public spectrum of favor than is evident for the funds he receives are sadly not in proportion to the service he renders. If he wasn't quick to take advantage of every opportunity presented to him, he would have been silent during the first year of his existence. This ten year old entity is very self possessed with confidence in his cause and the course he is on and this is

his greatest resource for he is most often correct in judgement. KPFK is an excellent guide and teacher to a very fertile audience and he will prove of much service to others, far more than to himself.

KPFK has a mission of high adventure as a voice of a new civilization which is emerging out of the chaos of our time. His very foundation dispenses much good, and he has a very wide scope and groove to function in.

However, those who guide his way must always watch and overcome an undermining and criticism for KPFK reaches and influences, secretly, many active and influential people of a surprising nature who use its sources without giving credit or support. He has received many promises that have not been kept from apparently very capable people, but often



he gains much from great minds who come through and support him at the very last, cliff-hanging minute.

KPFK can be a powerful philosophic influence that will become a pace-setter in the industry through a gradual unfoldment on the higher level of the public mind. If the process is carefully guided with a well structured policy he will flower and be in-tune with a wide and devoted audience. KPFK has fine taste and is a defender and a helper of the weak and those who deserve to be heard.

At the present time he is experiencing his greatest public test and this will last for roughly two years although the greatest stress should be over. His problem is to convince his audience to support him in proportion to the service which he per-

forms and he can accomplish this if he keeps this duty always before them.

KPFK's greatest success will be achieved when the qualities of improvisation, spontaneity and innovation are utilized. He loves to lead in a revolutionary manner and will win if the motive is held high.

Unless KPFK is properly supported, there will be the constant worry about money to pay for his keep for the first 18 years. For the most part there is great accord among the people who govern him behind the scenes. They enjoy harmony but must guard against a hidden deception from those who try to interfere with their policy.

KPFK's life will always be colored by the element of the miraculous. We seldom see such a purely altruistic birth chart, one that is almost too content to live by hard labor. He well deserves all the support possible.

Many Colors

Words and music by
Matvina Reynolds

We looked out on that picture, It was
The world has ma - ny co - lars in the field

all white, Didn't seem right, The fa - ces all were
and wood and the neigh - bor - hood, They work so well to -

bright but they were all white, And the Lord has ma - ny co -
ge - ther and that's good. Cause the

lars on his brushes when he's painting, The

fire and the flow - er and the sea.

Tacit guitar

And you and me.

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Schroder Music Co. (ASCAP)
Berkeley, Ca. 94704

3. We'll get color in that picture
Of a glowing kind,
Blow your mind,
All the living love
That we can find.

Cho.
4. The black won't do alone,
That's what the wise man said,
Bring instead
Black and white and tan
And Indian red.

Cause the Lord has many colors
On his brushes when he's painting,
The fire and the flower and the sea,
And you and me.

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VISITORS WELCOME



It was 1959 and KPFK for the first time in radio history, invited a Communist to have a regular commentary. A young generation may take for granted that there can be no real "market place for ideas" without a Communist viewpoint being included, but in 1959 this was an incredibly bold and courageous action.

If, in the Communist Manifesto, Karl Marx could write that "a spectre is haunting Europe--the spectre of Communism", how much truer is that today, when fourteen countries are led by Communist parties and millions of people in other lands are members of Communist parties. Marxism--constantly being "Repudiated" for one hundred years--is rediscovered by new generations whose experiences add to the accumulated body of human knowledge.

When, therefore, KPFK pioneered by presenting a Communist viewpoint as seen by a Communist, it was fulfilling the bidding of John Mills, who urged: "...one who knows only his own side of the case knows little even of that", and added, "nor is it enough that he should hear the arguments of adversaries from his own teachers, presented as they state them, and accompanied by what they

offer as refutation. That is not the way to do justice to the arguments, or bring them into real contact with his own mind. He must be able to hear them from persons who actually believe; who defend them in earnest and do their very utmost for them."

I would not exaggerate the significance of this direct presentation of Marxism-Leninism. KPFK itself, as an FM station, is inundated by the pressure and weight of the commercial mass media--television, radio, newspapers and magazines. But when one remembers that in 1959 Communist Party members were not even allowed to speak on any California campus, then one has a measure of the significance of KPFK's invitation to me to become a commentator.

Each day, the ideas of the Birchers and their kissin' cousins are presented, unchallenged, through the mass media. The Herald-Examiner and television and radio talk-shows are illustrative of this: in the classroom, from elementary school to the university, Birchers et al are unchallenged in their brain-washing activities. Further, these ideas blend with the dominant ideology which defends the status-quo in all of its aspects, including the sanctity of the exploitation of man

by man.

And yet, the presence of a Communist commentator on a small FM station was sufficient to bring forth a Senatorial investigation of Pacifica Foundation and the threat of cancellation of its license.

Why? Because a major aim in controlling the minds of Americans is to produce unquestioning acceptance of this society as the best of all possible systems. Obviously, any approach which insists that citizens have a need for and a right to all expressions of opinions is to be feared.

Nevertheless, in spite of the dominant control of all media of communication and educationally capitalist ideology, the decade 1959 to 69 has seen a remarkable growth of a new radicalism.

The "silent generation" of the '50's suddenly became the advance guard of protest of the '60's. Starting with a challenge to HUAC's sordid sorties against civil liberties, black, brown and white youth galvanized society by escalating their struggles against oppression and imperialist war.

continued on page twenty-five, col. 2



**FOR LIFE SUBSCRIPTION
TO KPFK**

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"day is done" and also 35 kids' voices, and mustaches to cut out
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Actually, I am a very nice, perhaps even loveable fellow, once you get to know me. Of course there are many thorny paths and many a curious twist to take along the way, but it is not always so with everybody? To me, the most curious thing about me is that seven (or is it eight, or six?) years after becoming KPFFK's Music Director, I am so (i.e., nice, loveable, Music Director), though I don't believe I am the same person who, incredulous, found himself in such a position whenever it was I first went to work for Pacifica.

I am now working on a program which will be broadcast the 31st of this month which is a reflection of the impulses I had when first going to work for KPFFK, modified and enriched by successes and failures of the past. The first program I produced for Pacifica was called Berliner Milljöh, a documentary about Germany during the 'twenties, and it took three weeks to make the program. The script was compiled by Dr. Richard Raack, who has put together the script the two of us are bringing to life now, The Magnificent Nonsense, a program on World War I. Producing the first documentary pretty well tore the station, and me, apart. because, in my naiveté, I had no idea that the station had no facilities for the proper production of the kind of program in mind and that, even if it had, producing the program would have taken ten times the amount of time I imagined it would take. The second program has, so far, taken us three years to put together, and Raack and I probably will revise it after its first airing.

The problem outlined by the experience of making these two documentaries is simply the old quality vs. quantity dilemma, and it must be made clear that Pacifica in this sense, is no different from commercial stations, though the logistics of the battle are of a different order. Woodrow Wilson has been quoted as saying, "Maturity is a process of disillusionment". In that sense, those of us who work for Pacifica are very, very "mature", for we have had the marvelous opportunity to be stuck with

all the awful consequences following from our pretensions about ourselves-as-idealists. Whatever we want to do, to save the world, alienate ourselves from it, simply make a neat program, we can do. But we soon understand that it is ourselves and nobody else who will be making that program for us. At the station, there is a constant fight for time with equipment, failing equipment constantly overworked. Sooner or later we see that the station, like any radio station is a great benign malicious Eternal Garbage Grinder daily and nightly devouring programs about 100 times faster than we can produce them. Even putting on a program series is like walking, regularly, into an empty classroom, knowing that one can try his best to pour out his very best, or not, that one can talk as long as one likes, or not, and the Great Grinder will never refuse an offering. But neither does it give out a receipt, or praise, or blame.

The quality of Pacifica's offerings go up or down corresponding to the fervor and dedication of the programmers. Our subscription rate is usually drastically low, our audience feedback of a very tenuous sort (thus our psychological need for the sometimes-hated "phone-in" shows). To any Pacifica programmer, it's strictly up to him and his private gods just how much of a living breathing working idealist he is to be from day to day, and the pressure-of-no-pressure is tremendous. One supercharges himself in order to maintain a standard high enough to make it possible to pass before the mirror at least once a day and give one's self a cheery greet.

But one cannot do it all the time. Sooner or later one passes before the mirror and sees one's awful, marvelous, profound, pretentious self for what he is, and one begins to know what the expression, "Cop-out", means. A polite word is "compromise". Since those who work for Pacifica tend to style themselves, and often are by nature "uncompromising idealists", The Fall, when it happens (and it happens as surely as it does to Mr. Carroll's very particular Bread-and-Butter Fly), is a privately contracted and engaged-in Fall, and it happens to one while he is alone, and takes

place on solidly compacted ground in a sparsely inhabited region. One falls like the tree in the forest which, probably, no one is watching. And afterward, there is simply nothing to do but dust one's self off and start from where (where WAS it, exactly?) one left off. As if, or like, if you please, someone, a total stranger, were to come up to you and say, "Well, everything came out all right after all!", and you were to say, "It did? What?" and the other person were to say, "Oh, never mind", and you were then to forget that the conversation ever took place. One falls into one's shoes, into one's skin; one falls a long way, but no way to mark the distance; one falls not at all. And everyone says, "It was fine; it was a good program". And somehow you feel it should have been better or happening more often.

In the last analysis, I seem to take to the idea that it is better to do something very well occasionally than to do a run-of-the-mill effort regularly. Which means I make less programs than I used to. Better ones, perhaps. But, at least, I'm here, and I live and breathe.

Almost anyone who works for Pacifica has been through a moral-personal crisis of this sort sometime or other. Psychological or physical breakdowns dot the last ten years' record books. And yet, when people leave Pacifica, as they all must ultimately, they have been through a kind of purgatory which is perhaps the envy of anybody adrift in the more workaday world, whatever that is. At Pacifica we are stuck with ourselves. It is, sometimes, like being a member of a monastic order, but one in which we subject ourselves to our own peculiar and personal sets of disciplines, and if we find we are too rigorous a taskmaster for ourselves, we are free to leave, or come back, whenever we choose.

Why do we do it? Because there's nothing like the exhilaration of really following through on a good idea. How do we do it? We DO it. We stick to an ideal to the extent we are able to suffer the personal consequences which follow thereupon. What does this have to do with being Music Director of KPFFK? I see I do not have to answer that question, because I trust I have NOT been addressing an empty classroom! In all events, the first two years I worked for KPFFK, I was a bear, but now, for the most part, I am a very nice, perhaps even loveable fellow, once you get to know me.

*the
musical
chair*
BY WILLIAM MALLOCH

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BEACH THOUGHTS

BY JILL SCHARY

On any fine weekend day from late May through October the Pacific Coast Highway - from Santa Monica through Malibu - looks like a huge tray of water-color tins, with cars of every shade and variety packed neatly in rows waiting to get into or out from one of the parking lots which line the beaches. Every few hundred yards or so the beaches change names: Sorrento, State, Will Rogers, and so forth. And every section of beach, belongs, by tradition, to a particular clan. Each high school or junior college has marked out its invisible boundaries, staked out its claim by painting walls, which divide the beaches from the parking lots, with its own significant graffiti: The insignia of car clubs; names of students singled out for the honor of permanently recorded ridicule: "Stelsinki has a Bright Green Frebus," "Stelsinki blows A-9's", or "Stelsinki Eats XXXX" - something has been crossed out in blue paint and something else has been written in above it, which has also been crossed out and for a while it may say, "Stelsinki Eats Sue" and that will be crossed out soon, probably by Sue, who will substitute the name of one of her girl friends.

Next year all the Stelsinki things will be written over, and someone else will be acclaimed in a similar manner. And Phrases expressing current attitudes like "Better Red than Blue" are all there in layers - a peculiar archeological record of miniscule Ages - each one lasting only one summer: The Age of the Dukes, The Streakers' Age, or The Scorpions" (Class of '67). And each wall - fossilized summer, petrified vacation - becomes dense with letters, symbols, and blobs of paint or tar thrown by some forgotten reveller in a moment of something (they would never glorify it by calling it artistic expression) like hilarity or annoyance - just for the incredible feeling of throwing something which will not wash off.

And then there are islands on each beach patronized by families of assorted generations who arrive, each generation with its own paraphernalia: Babies with cribs, diaper bags, playpens; children with sandpails, shovels, balls, rafts and pocket loads of licorice strings and bubble gum and old bubble gum wrappers; fathers and mothers with soft drink coolers, plastic "Summertime Special" containers of this and that from Thrifty Drug-

stores, yards of things made from terry cloth and rubber thongs and straw carryalls from Pier One or Akron; and older relatives, the extra relatives, with umbrellas; someone's uncle who wears socks and real shoes with his bathing trunks and a baseball hat on his head which has white mesh cutouts on the sides, or he may wear an old felt hat or a straw hat, but he always wears a hat, and he always has sunburn marks from gardening that week in undershirt. His wife, or his female equivalent, wears a dress which buttons down the front, or a flowered shift which she hikes up above very white knees and thighs which are patterned with a delicate violet tracery. She sits against a striped canvas backrest and her legs stick straight out in front of her like a doll whose hinges squeak when you bend its legs out from the jointed place below the hips. These older people bring fruit, some playing cards and always a daily newspaper.

The homosexuals have their island from which they can watch each other and the young volleyball players, and someone has painted "Fag Beach" along a cement breakwater, and some lean against that while others lie on well-designed beach towels reading Camus, or paperback volumes of film criticism. Or others, farther down to the south work on their musculature, hoisting themselves on bars or making human geometrics with others. But mostly they call to each other, making plans for divine dinners of bouillabaise later on, and then they lie quietly again, allowing the sun to appreciate their Bain de Soleil and their taut narrow hips so sleekly encased in leopard print or satin latex.

The single people, too, have their islands, the readers of Playboy and Cosmopolitan (who do not bring these social guides with them, of course; any more than a Lady of the Junior League would bring her Amy Vanderbilt to her fifteenth Delta-watever reunion), the young engineers and salesmen and the young office girls, who come laden with portable radios and many varieties of suntan lotions, creams and gels for different times of the day and different parts of their anatomy. Couples smoke and look at the water and impress each other with their friendliness to stray animals and children from family groups. They sleep in relays, the one

awake watches the other and appraises the relationship. And they sometimes walk up the beach, now splashing each other a bit, now holding hands casually, and feeling like one of those pretty commercials on tv.

Some girls come in groups with girls from the office, and they wear rollers in their hair and stare wistfully at the couples when their friends aren't looking. The rest of the time they groom themselves, sitting up, and lying down in an inventory of their most graceful poses, one hand always clutching the top of their bathing suits (the straps having been removed so the tan will be even); the other hand touches the rollers lightly, or flicks bits of sand off their clean-shaven legs.

Men in groups listen to the ball game and watch the girls, waiting for the inevitable moment when one will need to know the time, or need a light. The sea itself is irrelevant, even for the solitary ones who bring that paperback book which best represents the image they wish to project. A man alone may stride over and join in a bit of volleyball, or whistle at a dog here and there. A girl will walk, occasionally, with fastidious care, down to the ocean's edge and reach into the surf carefully and pat a bit of water on her neck and shoulders.

Going north, toward Malibu, there are more walkers, older couples in pale sports clothes with shabby chic headcoverings pick up shells and talk of Huxley and Isherwood. They walk the beach every day and prefer it when it is foggy. Far up, near the low glass walls of beach house patios, younger people sit, well-tanned, with pastel sunglasses and flared pants with Irish sweaters or jersey French bikinis. They wave to the older couples and then go back to reading sky-blue covered scripts, while they wait for the guests who will arrive in the late afternoon with their children in matching swimsuits and some good wine or a gift of some special grass.

But these are all islands, again, because the beach belongs to the very young people with hair and energy and a constant sense of the charming amazement of their new adult bodies; their news-hound eagerness for barriers to climb, bannerline ideals to carry into battle, bridges to build over floods of archaic modes and excuses.

They have their waves, and the smashing breakers. We may borrow the beaches but they alone possess the ocean. The surfers...every morning the shape of the surf is broadcast, just before the farm reports and Dow-Jones averages. And the surfers listen in their woodies and wagons and semi's, just after dawn, rain or shine. They listen, grouped about the cars, and then they squat, shivering, beside their boards on cliffs or walls or hoods of cars, perched somewhere high like birds on telephone wires, and they

scrutinize the condition of the water. Like a lover watching his mistress for her special signal of readiness. And then the moment comes and they silently move, across the sand and into the water, surfboards balanced above their heads, a squadron of turtles laying seige to the sleepy, lolling early morning sea.

Going to the beach is a project for most residents of Los Angeles. Only the teenagers do it regularly, simply and without elaborate week-long discussions of logistics and equipment. They do not anticipate the disasters everyone else prepares for with that intensive feeling of doom comparable only perhaps to that of a green private being dropped by parachute for the first time over an enemy-infested jungle swamp. The perils range from Crowds, Fog, Jellyfish, Rip-tides, to Sunburn and Traffic.

And the teenagers themselves are considered a peril. These fiercely free, free jackals so oddly grown from grimly analytic parents. And there are those of us in our thirties and forties -- the "Choked up" generation, and we see a different threat. They remind us of the sadness of being still young, and yet knowing we were never really young, we visit their beaches and we want, oddly to grow into being that young. In our anguished, listless tedium, we realize we are perhaps the last generation to cope with charted, bonded destinies.

Where we had our Cassandra's, our tragi-comic soothsayers, they have leaders. Vance Packard made us very nervous. But the young today are angry. So, as we join them in their dances, their clothing and their jargon, as we share their sun and sand, let's also share their anger. For they will pack away their records and their surfboards to pursue this promise of newness we never felt, and their walls will be painted over by others, buried, even, by the crumbling palisades -- such artifacts are always old at the moment they are made. But anger and drive and the will to change are at once as young and as old as the sea and the beaches of ideas have no places for each generation to huddle. These boundaries are our own, not theirs, and these are the boundaries we must break down.



FOR IMMEDIATE RELEASE by Dorothy Healey

continued from page nineteen

It is true that in spite of the significant movements against racism, the social and economic status of black and brown America has not basically changed; their special oppression, over and beyond that suffered by all Americans who are exploited by monopoly capitalism, remains as the central domestic issue.

It is also true that in spite of the greatest anti-war movement in our history, the war in Vietnam continues.

But social progress is measured by more than such "facts". Statistics on the status of black and Chicago can't describe the new dimensions of the black and brown liberation movements, nor the new understanding in sections of white America that "labor in the white skin cannot be free while labor in the black skin is branded".

Nor does the continuance of the war diminish the powerful truth that a small, "backward" country has prevented the most powerful country in world history from winning a military victory.

No two historical periods are identical, yet there are comparisons to be drawn between the '30's and the '60's. The working class, seemingly dormant and apathetic in the '20's, came to life in the '30's. That whole decade was one of enormous social protest, with the working class organizing millions in the trustified industries, previously the citadels of the open shop. Intellectuals, students, share-croppers--every facet of American society--was influenced by the herculean battles to organize the unorganized.

But while the two decades have much in common, there are significant differences between them. Objectively, a major distinction was that it was the Axis powers, led by Hitler, which was the overt threat to humanity. The major fight was, therefore, against a foreign imperialism, and not U.S. imperialism, except indirectly where it aided Spanish fascism (F. D.R.'s Neutrality Act), or Japan's invasion of Manchuria, Italy's invasion of Ethiopia, etc.

Subjectively the major distinction was in the strength of the organized rebels, whether in the CIO, the unemployed, the anti-war and anti-fascist movements, the Southern Negro Youth Congress, the American Youth Congress, or the Communist Party. As a result, there was a continuing growth of experienced leadership, and a steady expansion of movements which directly influenced millions.



Historians of that period, particularly young radicals, forget that World War II prevented the fulfillment of that radical process. And later McCarthyism (Joe) came along (assisted by the liberals who shouted "not us--them", only to be themselves partially engulfed by the waves of obscurantism) to become institutionalized in laws, employment procedures, the still remaining fear of joining organizations, and the miasma of anti-Communism.

McCarthyism spawned an ultra-right movement, one that has transcended its origins. In 1968, in spite of the growth of radical protest, it was not the Left who effectively challenged the two-party system. The Wallacites, the neo-fascists of our day, with bigotry as their uniting ideology, were on the ballot in 50 states. The Left was fragmented; the Right was united and organized.

The moral is obvious: individual resistance to oppression, no matter how pure or selfless, allows reaction to gird its loins for greater repression, the unity of those who recognize the source of racism and other social levels is essential. But a strong, united Left cannot be built until Communists have full citizenship. This would include the employment of Communists as professors, radio and television or newspaper reporters and commentators, researchers, etc.; the only question being one of individual competence. Above all, it would mean the public inclusion of Communists in all movements for social progress. This would not, of course, preclude public disagreement with the policy or program of the Communist Party, and more than it would of any other Left organization. But it would reject the a priori premise of McCarthyism (Joe) with its knee-jerk exclusion of Communists.

The promise opened up in the decade of the 60's of a challenge to racism, oppression and imperialistic wars can be fulfilled only through the organization of a united Left. A united Left can achieve substantial progress against the evils of this society: without that, the new radicalism of the 60's can become dispersed, with anger turning into cynicism and apathy.

Joe Hill's prophetic last words can be paraphrased: Don't mourn for America. Organize!

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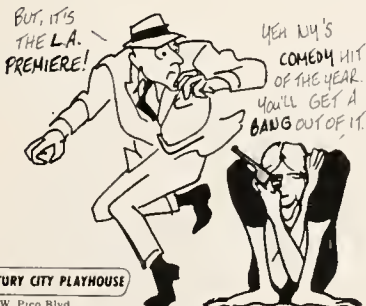
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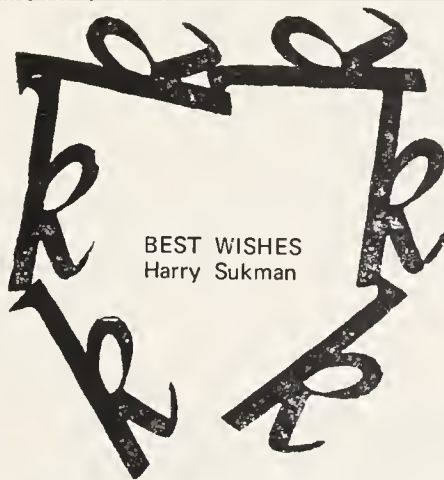
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--Adlai E. Stevenson
(Speech, Princeton, March 22, 1954)

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TUES I

6:00 MORNING CONCERT

10:00 SPEED KILLS: PATTERNS OF AMPHETAMINE ABUSE--I. Clinical Aspects. The first session of a conference recorded at U. C. Medical Center, in San Francisco Nov. 2, 1968. The keynote address by Dr. Frederick Meyers, professor of pharmacology at Univ. of Calif. Medical Center. (3-1-69)

12:00 MODERN JAZZ with Jan Harvey.

1:00 KRENEK PLAYS KRENEK Dr. Krenek introduces recordings of his own compositions played by himself, drawn from records, tapes from the Swiss Radio, and tapes made in our own Studio D. Works include his 3rd Piano Sonata and Basler Massabeit. (11-26-63)

2:00 TELLING IT LIKE IT IS: Frank Greenwood talks to Hakim Jamal and Fannie Carol Brown. (3-27-68)

3:00 FLAT ROCK BALLADS: The late Carl Sandburg was recorded singing 27 American folk songs at his home at Flat Rock, North Carolina. The poet/singer, of course, accompanied himself with his guitar. (Col ML 5339)

4:00 THE HISTORY OF MUSIC--I. The Gregorian Chant and its antecedents. Alan Rich, former music director of KPFA and WBAI and currently music critic for New York magazine, explores the history of musical expression from the days of the early church down to the present (1-9-68)

5:00 MISCELLANY

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT from William Winter.

6:15 CITY IN CRISIS: Produced by Larry Moss and KPFK news.

6:30 THE ELEMENTS OF JAZZ: Bob Zieff conducts a series on Jazz analyzing the various musical forms which appear in Jazz, often using the terminology of traditional concert music. First programmed in 1967.

7:00 THE THEME OF THE JOSEPH NOVELS: Beginning on November 17th, 1942 and continuing until late 1943, nobel prize winning novelist Thomas Mann lectured at the Library of Congress at the behest of the United States government. On several occasions, he was introduced by then vice President Henry Wallace. They are a remarkable series of lectures, summing up in large measure the morality and belief of the pre-war generation, the impact of the war, and mankind's hopes for the future. They are also more modestly a major statement by a major European artist. We are re-broadcasting them through the special permission of the Library of Congress which made the tapes available to Pacifica Foundation.

8:30 THE FRENCH FOREIGN LEGION: Written and produced by Carlos Hagen; narrated by David Ossman. (6-5-66)

9:45 MUSICAL FLEA CIRCUS: Twenty-nine (29) composers are represented in this program. No movement in any piece heard on this program is longer than three (3) minutes. (1-11-64)

11:30 DADDY, DO I DARE TO EAT A PEACH? T.S. Eliot reads poetry to jazz with Fats Domino, Felix Mendelsohn, Duke Ellington, and Jimmy Yancey. Produced for Pacifica Radio by John Leonard. (11-16-68)

12:00 ZERO with John Carpenter.

WED 2

6:00 MORNING CONCERT

10:00 SPEED KILLS: PATTERNS OF AMPHETAMINE ABUSE--II. Sociology. In this second session of the U. C. Medical Center conference November 2, 1968 Roger Smith presents a discussion of the life style of the amphetamine user. Frederick Shick then presents original research on his observations of practices in the Haight-Ashbury sub-culture, and Dr. James Carey, associate professor of criminology at U.C., Berkeley, discusses the drug's use throughout the San Francisco Bay Area. (3-8-69)



page twenty-seven

12:00 THE NAKED APE: This is one of the "Press Probe" series produced and moderated by Harry Pollard. Under the Probe is Dr. Desmond Morris whose Doctorate was received from Birmingham University, England. He is a zoologist and his book "The Naked Ape" has become an all-time best seller. Probing Dr. Morris: Carl Boode--an aero-space manager; Gordon Hoover--Geology Dept. Cal Tech; Dr. J. E. Pournelle--professor, history & political science, Pepperdine College; Harold Quigley--Ethical Culture Society Leader, L. A.

1:00 LOUIS-FERDINAND CELINE: The controversial and anti-semitic French author of "Le Voyage au bout de la nuit" who, through his experiences in his life as well as with his patients as a physician, became the apologist of the outcast and the poor, and was greatly admired and often quoted by such eminent writers as Jean-Paul Sartre and Henry Miller, Georges Cleyet talks about this famous author with Michel Thelia, writer and sociologist who has known personally. (In French)

1:20 MUSSORGSKY: NIGHT ON BALD MOUNTAIN. William Malloch compares the versions orchestrated by Rimsky-Korsakov and Shebalin. (10-31-63)

2:15 TOKAY TAVERN: A documentary on the misery of Skid Row--personal narratives recorded in the streets of San Francisco, Stockton and Los Angeles. Produced by Saul Landau and Ernest Lowe. (3-26-63)

3:00 PASTURES OF PLENTY: American folk music sung by the Harvesters.

3:30 ENCOUNTER with Joyce Ann Miller: "The Act of Comedy". An excursion into the phenomenon of laughter and the role humor plays in our psychic lives. Joyce Ann Miller examines the bisociation in Art with Mr. Herbie Baker, whose comedy writing credits challenge the combined output of Aristophanes and Clyde Fitch.

4:00 THE HISTORY OF MUSIC--II. Medieval Polyphony. (1-16-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT with William Winter.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 **RETCH ALONG WITH MITCH:** Program number one in a 13 program series produced in 1964 and 1965 by Mitchell Harding. The title is inspired by Jean-Paul Sartre's comment that the predominant emotion of modern man is nausea. Beneath the sardonic exterior of this complex series you may find a wide ranging effort to explore some dimensions of our humanity. Don't miss it.

8:00 **AN INTERVIEW WITH SIR THOMAS BEECHAM;** Martin Bookspan of WQXR, interviews Sir Thomas, who gives forth with his always entertaining and often outrageous views on music, and particularly, on musicologists. The interview is followed by Sir Thomas' adaptation (which he speaks of in the talk) of music by Handel, a ballet called "Love in Bath". The Royal Philharmonic is heard with soprano Ilse Hollweg.

9:00 **THIS TIMELESS MOMENT--THIS TIMELESS MAN:** Laura Huxley reads excerpts from her recently published memoir "This Timeless Moment," an intimate portrait of her late husband, writer, scholar and humanist Aldous Huxley. Produced by Elizabeth Grumette and Joel Reisner (by arrangement with Farrar Strauss & Company).

10:00 **SCHUBERT:** Symphony No. 4 in C Minor (Tragic). Yehudi Menuhin conducts the Menuhin Orchestra (Angel 36592).

10:30 **THE I CHING:** Khig Dhiagh, founder of the I Ching's Institutes, film and stage actor, lecturer, psychologist and writer talks with Harold Quigley, leader of the L.A. Ethical Culture Society.

11:30 **THE LAST OF THE JUST:** Excerpts read by Jack Hirschman and David Birney: Book by Andre Shwartz-Bart. (5-15-63)

12:00 **ZERO** with John Carpenter.

THURS 3

10:00 **SPEED KILLS: PATTERNS OF AMPHETAMINE ABUSE--III.** Treatment In this concluding session of the U.C. Medical Center conference held November 2, 1968, Dr. John Cramer, director of research at California Rehabilitation Center, considers the practices and results of involuntary treatment. Dr. Arthur Carfoni discusses various voluntary institutional approaches, and Rev. John Frickman, of the drug treatment program at Haight-Ashbury Medical Clinic, talks about some aspects of voluntary outpatient treatment. (3-15-68)

11:30 **WOMEN COMPOSERS: JENNY MC LEOD.** Cambridge Suite (1962); Piano Piece (1965); Little Symphony (1964). Tapes courtesy of the New Zealand Broadcasting Corp.

12:30 **THE DANGEROUS SOCIETY:** The speech by New Orleans District Attorney Jim Garrison, given at the 18th annual awards dinner of the Radio and Television News Association of Southern California. (2-9-68)

1:30 **GOODBYE TO THE PROTESTANT ETHIC:** A documentary investigating the meanings of work and leisure. Produced by Ernest Lowe with narration by Chuck Levy and technical production by Ellen Anderson. (11-10-64)

2:30 **JOHNNY JOHNSON:** Kurt Weill's first score for the American theatre. With Burgess Meredith, Evelyn Lear, Thomas Stewart, Lotte Lenya and chorus and orchestra conducted by Samuel Matlow-sky. (MGM 3447)

3:30 **THE COMMENCEMENT ADDRESS:** Mitchell Harding given an address we wish we had heard by old what's-his-name back in high school. (5-12-65)

4:00 **THE HISTORY OF MUSIC--III.** Medieval Polyphony, sacred and secular. (1-23-68)

5:30 **KPFK NEWS** with Larry Moss.

6:00 **OVERSEAS REPORT** with William Winter.

6:15 **CITY IN CRISIS.**

6:30 **ELEMENTS OF JAZZ.**

7:00 **RETCH ALONG WITH MITCH:** Program number two in a 13 program series. Be the first in your block to discover that Jean-Paul Sartre was right when he said that the predominant emotion of modern man is nausea. Explore our world through the jeweled eyes of Pacifica's very own private Uncle, Mitchell Harding. Discover the Big Crunch.

8:00 **COMPOSITIONS OF WILLIAM MALLOCH:** THE MUSICAL CHAIR - Musique Concrete Piece - made up entirely of sounds made by a musical instrument with which Mr. Malloch is on intimate terms.



page twenty-eight

THREE BIRD PIECES
Birds on Telephone Wires
Look for Bluebird
Midnight Rounds of Birds
(Varda Ullman at the GOUN Synthesizer)

ON THE ROAD
San Diego State College Wind Ensemble, conducted by Dr. Norman Rost.

8:30 **FATHER AND SON: LOUIS AND ALLEN GINSBERG.** Part I. Louis and Allen Ginsberg gave a poetry reading in Newark, N. J. on January 19, 1968. The reading was sponsored by the Eta Phi Alpha Fraternity Chapter of the Rutgers College of Pharmacy. (8-23-68)

9:30 **BOB DYLAN:** A one half hour concert.

10:00 **FATHER AND SON: LOUIS AND ALLEN GINSBERG.** Part II.

11:15 **MISCELLANY.**

11:30 **POETRY OF WILLIAM BLAKE:** "SONGS OF INNOCENCE" -- "SONGS OF EXPERIENCE", read by Jack Hirschman. (8-29-66)

12:00 **ZERO** with John Carpenter.

FRI 4

INDEPENDENCE DAY
(A Biased Sample of Americana)

8:00 **THE LIFE AND TIMES OF JOHN PHILIP SOUSA:** This program was produced, written and narrated by Tony Thomas, Los Angeles correspondent with the Canadian Broadcasting Corporation. (3-6-67)

9:00 **MONTAGE OF A MAD MAD WORLD:** Or from Christmastime to tomorrowland with the voices of Allen Ginsberg, the UCLA cheering squad, American Savings and Loan, Betty Coed, Kenneth Patchen, Winston Cigarettes, the L. A. Police Department, and other madmen. Mounted for KPFK by Carlos Hagen from the sounds around. (4-21-63)

9:30 **REVOLUTIONARY MUSIC (American): IVES - Fourth of July.** Leonard Bernstein conducts the New York Philharmonic. (Col 7147)

9:45 **1776--REVOLUTION SCHMEVOLUTION!** R. H. Darden says nasty things about a revolution that wasn't--according to Darden.

10:00 REVOLUTIONARY MUSIC (American). AMERICAN COMPOSERS OF THE THIRTIES' Stanley Kurnik delivered this lecture October 22, 1964 at City College Music Department. He plays little-known examples of early work by Blitzstein, Copland, Harris and Thomson and delivers as well some hard-hitting points not favorable to the music being written by today's 12-tone composers. (1-10-65)

11:00 THE I.W.W. WOBBLERS AGAIN: Hey man, dig this street scene. Speeches man—I mean like Direct Action, man, and Social Change. And them swingin' good-ies, man! Ain't you never heard "The Rebel Girl" and "Solidarity Forever"? Your daddy did. And so has J. Edgar Hoover—like 50 years ago, he dug it deep, man. Wiggled out on tape by Art Wadsworth. (7-13-64)

11:30 HENRY DAVID THOREAU: A MEMORIAL. Written and produced by David Ossman; music by Charles Ives, recorded by Jane Bennett. (7-13-65)

12:15 LA RAZA NUEVA, with Moctezuma Esparza and Raul Ruiz, presents special music program prepared by Armando Morales, his son Roland, and Chris Ries, with the music of the Chicano Community, a social protest and original material.

2:15 THE KLAN RALLY: Recorded and produced by Dick Johnson with production assistance by Rosemary Glasspool. (12-29-66)

3:15 BLACK AND BEAUTIFUL: A special program produced for our commemorative folio by Ron Dhanifu.

5:15 A TALE OF TWO EVES: A program on the Sunset Strip fracas of 1967 and a recipient of an Armstrong Award.

6:00 NEWS OF THE DAY.

6:15 THE VOICE OF THE MINUTEMEN: Spokesmen for the paramilitary group. (1-9-65)

6:30 THE DESTROYING ANGELS: An anonymous letter of 1963 to KPFK which answers all your fears about the subversion of the American Way of Life. All the signs and portents fit in, and if you think so, please see your headshrinker at once. Read by Lee Whiting. (7-20-64)

7:15 THE APPEARANCE OF WILLIAM SHAKESPEARE BEFORE THE HOUSE COMMITTEE ON UN-ENGLISH ACTIVITIES: A Midsummer's nightmare by and with Mike Tigar, Dave Ossman and Fred Haines.

7:30 MUSIC IN THE MAKING: Earl Robinson, composer of "Ballad for Americans," "Hurry Sundown" and the movie "Uptight" among others over a 30-year span, guests tonight with Ken Richmond. Music aired will be folk, pop and classical.

9:00 NAZI IN AMERICA: A rude and vulgar potpourri of interviews with Rockwell and Holstein, deliberately upsetting to the sedate and comfortable. Produced in 1962 by James Wilcox, Tony Potter, David Vienna and David Ossman.

9:45 PORTRAIT OF THE AMERICAN AGITATOR: The demagogue, as revealed by sociologists Lew Lowenthal and Norbert Gufferman, illustrated by George Lincoln Rockwell, Gerald L. K. Smith and others. Produced by James Wilcox and directed by David Ossman. (2-9-62)

10:15 MISCELLANY.

10:30 THE INVESTIGATOR: At the height of the Joseph McCarthy era this record came out anonymously. It was pressed in Canada, smuggled across the border, and first heard on KPFK on January 19, 1963.

11:30 BERTRAND RUSSELL: "AN APPEAL TO THE AMERICAN CONSCIENCE". (9-10-66)

SAT 5

8:00 REVOLUTIONARY SYMPATHY: REVOLUTIONARY MUSIC (Austrian) --Beethoven Symphony No. 3 in E Flat Op. 55 (Eroica). Vienna Philharmonic/Furtwaengler (Seraphim IC 6018).

REVOLUTIONARY MUSIC (French)--Gretry, Dances from "La Rosiere Republicaine". MGM Chamber Orchestra/Surinach. (MGM 3615)

ROUGET DE LISLE, arr. by Berlioz; La Marseillaise. Soloists, chorus of the Paris Opera, Orchestre de Paris/Jean-Pierre Jacquillat (Angel 36518).

REVOLUTIONARY MUSIC (Russian)--Shostakovich, Symphony No. 3 in E-flat, Op. 20 (May Day). Royal Philharmonic Orchestra and Chorus/Morton Gould. (RCA 3044)---Shostakovich, Symphony No. 12, Op. 112 (The Year 1917). Leningrad Symphony/Mravinsky (MK 1580)

REVOLUTIONARY MUSIC (Mexican)--Music composed by Silvestre Revueltas. Musica Para Charlar (Music for Conversation), from a movie about Pancho Villa. Guadalajara Symphony. Redes Suite (from the film Redes, or Waves), from a movie concerning itself with the exploitation of fishermen. Orquesta Nacional de Mexico City. Both performances are conducted by Jose Limantour. (9-26-64)

11:00 GEORGE LINCOLN ROCKWELL: A candid and revealing interview by Larry Handel with the late leader of the American Nazi Party at his Arlington, Virginia headquarters. (11-9-62)

11:45 PEOPLE WHO HATE: Dr. Ralph Greenson, noted psychiatrist, in his first speech on KPFK.

1:00 HUAC DOCUMENTARY --I. A documentary on the hearings held in San Francisco in 1960 by a subcommittee of the House Committee on UnAmerican Activities, and the attendant disturbances involving a student protest. This is a comprehensive documentary program produced by Elsa Knight Thompson and Dale Minor.

2:45 MUSICAL MISCELLANY.

3:00 HUAC DOCUMENTARY --II. This program deals primarily with the outside demonstrations on May 13, 1960. Produced by Elsa Knight Thompson and Dale Minor.

5:00 AMERICAN COMPOSERS
COPLAND: Appalachian Spring. Philadelphia Orchestra/Ormandy (Col ML51-57).
IVES: From the Steeples and the Mountains; Song for Harvest Season (Jan De Gaetani, mezzo-soprano); Chromatimelodtune. All performed by the American Brass Quintet (None 71222).
THOMSON: String Quartet No. 2. Juilliard String Quartet (Col ML 4987).

6:00 KPFK NEWS.

6:15 I HAVE A DREAM: The memorable speech by the late Rev. Dr. Martin Luther King, Jr.

6:45 MISCELLANY.

7:00 MACBIRD BY BARBARA GARSON--AIRCHECK OF LIVE PERFORMANCE. Directed and produced by Phil Austin. (1-1-67)

8:15 AARON COPLAND: The American composer speaks to William Malloch, discussing the present-day musical scene, and how he writes music. Also heard during the program:

El Salon Mexico
New York Philharmonic/Leonard Bernstein.

Emblems
Trojan Symphonic Band of USC/William Scafer.

A Lincoln Portrait (Adlai Stevenson, narrating).
Philadelphia Orchestra/Eugene Ormandy. (11-26-65)

9:45 MISCELLANY.

10:00 BIG HEAD: Obituary for a Junkie. "Big Head", a dope peddler and junkie from Manhattan's Lower East Side, gives a candid account of his life and work, and explains why he intends to spend his life as a junkie. In this frank interview with Charles Hayden of WBAI, he explains how a junkie supports a habit costing as much as \$70 a day; how he started on dope; and what he believes society's attitude toward him should be. (6-23-64)

11:45 MISCELLANY.

12:00 UP FRONT with Jan Harvey.

SUN 6

8:00 CHAMBER CONCERT

BEETHOVEN- Sonata No. 5 in D, Op. 102, No. 2 - Pablo Casals/cello; Rudolf Serkin/piano (Odyssey 32360016).

BRAHMS - Quintet No. 2 in G Major, Op. 111. Stern, Schneider/violins; Kattims, Thomas/violas; Tortelier/cello. (Col ML 4711.)

9:00 ON FREEDOM ROAD: Rev. Ralph Abernathy speaking at a rally following the opening of lunch counters to Negroes in Nashville. Folk singer Guy Carawan made the recording during the summer of 1960. (11-6-60)

9:30 ZOQUES OF CHIAPAS: A documentary on the Zoque Indians, compiled by Clark Taylor. Produced by Burton White; technical production by John Whiting. (9-16-64)

10:15 GOLDEN VOICES: From the beginning of KPFFK ten years ago until his death last year, Anthony Boucher conducted this series on singers of the past. We all rather took it for granted-- somehow assuming it would always be there. Several of these programs will be found in this month's folio. This time Tony Boucher displays the voice of Giovanni Martinelli (who also died a few months ago) in the heroic tenor role of Arnold in Rossini's "William Tell" and Eleazar in Halevy's "La Juive." Following this program is "Goodbye, Tony, God Bless," memorial comment about Anthony Boucher from the Science Fiction community as read by Mitchell Harding.

11:30 NEITZSCHE, SUPERMAN AND DARDEN: R. H. Darden first directs, then criticizes, a playlet by Mark Davidson, Patience, Prof. Neitzsche, which first appeared in FM & Fine Arts magazine; an experiment combining comedy, politics and philosophy.

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12:00 MAHLERTHON: A BIRTHDAY PARTY FOR GUSTAV MAHLER. Tomorrow, July 7, marks Mahler's 109th birthday. The Gustav Mahler Society of California has, for several years, celebrated this event with a "Mahlerthon", a happening wherein the ten symphonies plus "Das Lied von der Erde" are played consecutively in one long, stupifying party. Today the party happens on the air. We are playing the symphonies as conducted by Leonard Bernstein (with Ormandy on the Tenth). Added to the music are the discussion and documentary programs produced by William Malloch, mostly heard first in July, 1964. Listeners, Mahler buffs, curiosity seekers who wonder what a Mahler buff looks like -- you are all invited to attend this "Mahlerthon," live in KPFK's Studio D and patio. For those of you with sufficient endurance, we will be playing the music of Mahler on the air from this point on until 10:00 tomorrow morning. We begin with this program, first heard July 14, 1964:

MAHLER AND QUOTATION: William Malloch goes into the Mahler musical literature to show the composer's various quotation-penchants and what they mean --how Mahler quotes from and adds to the Musical Mainstream and how he quotes from, and adds to, himself.

The nine symphonies will be heard in the complete set published by Columbia Records featuring Leonard Bernstein and the New York Philharmonic (London Symphony on the 8th). Starting times of the works listed below is approximate:

1:15 First Symphony

2:15 **OTTO KLEMPERER'S RECOLLECTIONS OF GUSTAV MAHLER:** Werner Klemperer, son of the great conductor, reads Otto Kelmperer's "Memoires of Gustav Mahler," from a volume published by Dobson Books, Ltd. (7-8 64).

2:30 **SECOND SYMPHONY** with Lee Venora, Jennie Tourel, and the Collegiate Chorale.

4:00 **ANNA MAHLER ON GUSTAV MAHLER:** Anna Mahler was seven when Gustav Mahler died. Most of what real memories she has of her father have to do with the 1910-11 period when they lived in New York's old Savoy Hotel. She tells William Malloch about the impressions that remain from that time. (7-9-64)

4:30 **THIRD SYMPHONY** with Martha Lipton; Women's Chorus of the Schola Cantorum; Boys Choir of the Church of the Transfiguration.



6:00 (approximate) NEWS of the day.

6:15 **SONG:** "Das irdische Leben (Life on Earth)", originally planned by Mahler to be a part of the Fourth Symphony, as contrast to the last movement of that symphony "Himmlische Leben (Heavenly Life)".

6:30 **FOURTH SYMPHONY**

7:30 **TWO PIANO ROLLS BY MAHLER:** The finale of the work just heard, and the first movement of the next, were both recorded by Mahler for the Welte player piano.

8:00 **FIFTH SYMPHONY**

9:15 **I REMEMBER MAHLER:** William Malloch put together a compendium of quotes about the man, the composer and the conductor by Anna Mahler, Klaus Pringsheim, Sr., Richard Lert, Max Steiner, Frank Kuchynka, Alois Reiser, Nathan Liebenbaum, Benjamin Kohon, Herbert Borodkin, who saw, heard, played under, or knew Mahler. (7-15-64)

11:15 **SIXTH SYMPHONY**

12:30 **SEVENTH SYMPHONY**

MON 7

1:00 EIGHTH SYMPHONY with London Symphony Soloists and Choruses.

3:10 MAYOR FIORELLO LA GUARDIA: An enthusiastic tribute from the late Mayor of New York about Mahler's Eighth and Mahler in general (we're NOT kidding).

3:30 DAS LIED VON DER ERDE with James King, Dietrich Fischer-Dieskau and the Vienna Philharmonic under Bernstein.

4:40 KLAUS PRINGSHEIM, SR., RECOLLECTS MAHLER: He talks to William Malloch about Mahler's inclinations as a composer and the kinds of things he strove for as a conductor. At the interview's end he hears a recording for the first time of Mahler playing, via a Welte-Mignon piano roll, the finale of his Fourth Symphony, and gives his impressions of in what was this recording does and does not represent Mahler as pianist and conductor.

6:00 NINTH SYMPHONY.

7:30 ORMANDY AND THE TENTH: William Malloch interviews Eugene Ormandy at the time of the first American performances and the first recording of the Tenth Symphony in the performing version Deryck Cooke compiled from Mahler's sketches.

8:00 TENTH SYMPHONY with Philadelphia Orchestra/Eugene Ormandy.

As the Tenth Symphony comes to its end, it is sometime close to 10 a.m. Monday, July 7, Gustav Mahler's 109th birthday.

We hope you enjoyed the party!

10:00 JUGGERNAUT: A witty and wonderful dramatized free adaptation of Fred Cook's well-researched National article on the warfarestate. It explores the union between the military and big business. (9-27-62)

11:00 PHIL OCHS: A concert.

12:00 AN EDUCATIONAL MOMENT IN SOUTH GATE. On Monday, June 10, 1964, a gasoline bomb was thrown at the home of a white woman in South Gate, Calif., an all-white suburb of Los Angeles. Not quite all-white, for the woman's five children are the result of her marriage to a Negro man. Produced by Mike Tigar and Fred Haines, with assistance from Jane Bennett.

12:45 REMEMBER MARILYN: A memorial montage obituary for Marilyn Monroe by Ruth Hirschman. Technical production by Dave Ossman and Mike Dayton.

1:30 JAZZ with Jan Harvey.

2:30 PARENTHOOD IN THE 60's : Ralph R. Greenson, M.D., eminent psychoanalyst, clinical professor of psychiatry, UCLA school of medicine, and a member of the board of trustees of the center for early education, was the featured speaker at the first annual parent institute sponsored by the center for early education, Los Angeles. (1-8-68)

4:00 THE HISTORY OF MUSIC--IV. Early Renaissance. (6-15-68)

5:00 MISCELLANY.

5:30 KPFC NEWS with Larry Moss.

6:00 OVERSEAS REPORT from William Winter.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 RETCH ALONG WITH MITCH: Program number three in a 13 program series. How long has it been since you had your turn in the Barrel? Discover why Jean-Paul Sartre said the predominant emotion of modern man was nausea. Explore the dimensions with your Uncle and Mine, Mitchell Harding. Philosophy, art, war, joy and more.

8:00 CONCERNING RALPH VAUGHAN WILLIAMS: Two interviews conducted by William Malloch are presented. The composer's widow, Ursula Vaughan Williams, is heard first; following is an interview with Roy Douglas, Vaughan Williams' assistant. Also heard is Vaughan Williams' symphony No. 3 (A Pastoral Symphony) with Sir Adrian Boult conducting the London Philharmonic Orchestra, and Margaret Ritchie, soprano. (10-21-67)

9:30 SALOME by Oscar Wilde; directed by Leonard Nimoy. (7-16-67)

11:15 MISCELLANY.

11:30 AFFAIR WITH A GREEN MONKEY: Gene Marine reads Theodore Sturgeon's classic science fiction story. The dirtiest story ever broadcast and absolutely legal. (2-2-68)

12:00 ZERO with John Carpenter.

TUES 8

6:00 MORNING CONCERT.

10:00 UPTON SINCLAIR: The noted Socialist from California was honored by the ACLU. (7-16-66)

10:45 THE POETRY OF DAVID SAWYER AND JUDY COLLINS IN SOUND AND MUSIC MONTAGES: Using a variety of sound effects and musical selections that convey or complement the feeling of the poems. Produced by Carlos Hagen.

11:45 FERRUCCIO BUSONI: PIANO CONCERTO. This is the only recording ever made of the sprawling, five-movement piano concerto with choral ending which was Busoni's summing up of the Romantic Era. John Ogdon is the soloist, with the Royal Philharmonic Orchestra and Chorus, the whole conducted by Daniell Revenaugh. (Angel 3719)

1:00 BRONOWSKI ON LEONARDO: Dr. Jacob Bronowski, scholar, scientist, and humanist, talks about Leonardo da Vinci, his personality and his work. (6-24-67)

2:00 TITO SCHIPA: The great Italian tenor is interviewed by fan Anthony Boucher, who also plays Schipa records from his invaluable collection of golden voices of the past.

3:00 STAN BRAKAGE AND PROCESS: The American experimental film maker talks with Jack Hirschman. (8-22-64)

3:45 MISCELLANY.

4:00 THE HISTORY OF MUSIC--V. Secular art of the Renaissance.

5:00 MISCELLANY.

5:30 KPFC NEWS with Larry Moss.

6:00 OVERSEAS REPORT from William Winter.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 THE WAR AND THE FUTURE: Nobel prizewinning novelist Thomas Mann speaking at the Library of Congress in 1942. The tapes were made available to Pacifica through the special permission of the Library.

8:30 RICHARD STRAUSS CONDUCTS: Historical recordings of Mozart's Symphony in G minor, K. 550, and Wagner's Prelude to "Tristan und Isolde" (with the Berlin Philharmonic) are presented. These are followed by live concert transcriptions made during World War II of Strauss' "Don Juan" and four of his orchestral songs: "Ich trage meine Minne," "Heimliche Aufzorderung," "Morgen," and "Staendchen" (with Julius Patzak, tenor, and the Bavarian Radio Symphony. We are only permitted to broadcast this program twice, so if you miss it the first time be sure to note the date of rebroadcast.

10:00 A MERSEY (SIC) KILLING: Mitchell Harding, Rev. David Noebel, two high school girls and the Beatles. (7-5-66)

10:45 RICHARD STRAUSS: Don Quixote, Op. 35. Emanuel Brabec/cello; Josef Staar/viola; Vienna Philharmonic/Lorin Maazel. (Lon 6593)

11:30 THE WASTELAND: T. S. Eliot's poem in a "frankly an interpretation" choral reading for five voices --Ed Schell, Deborah Schell, Jay Schuster, Deborah Schuster and William Murray. Produced by Ed Schell with technical assistance by Fred Haines. (4-30-61)

12:00 ZERO with John Carpenter.

WED 9

6:00 MORNING CONCERT.

10:00 FOOL'S PARADISE: Isaac Bashevis Singer has turned to writing stories for children, and Dan Eshel has turned to recording some of them for KPFK. Fool's Paradise is from a collection of stories entitled Zlateh The Goat and Other Stories. Hopefully there will be more from both Mr. Singer and Mr. Eshel. Production of this recording, originally broadcast on April 4, was by Dan Eshel.

10:30 PETE SEEGER: Norman Corwin has an informal chat with Pete Seeger. Musical cuts are from Pete's albums. (4-3-68)

11:30 THE HOUSEWIFE'S HANDBOOK OF SELECTIVE PROMISCUITY: Fred Haines interviews authoress Maxine Serett (pen name Rey Anthony). (7-23-64)

12:30 TOUGH GUY: L. A. STYLE. Steve Wells reading Phillip Durham and Jack Hirschman on Raymond Chandler. (11-17-63)

1:30 BRUCKNER: Symphony No. 8 in C Minor. Berlin Philharmonic Orchestra/Herbert von Karajan. This is a stereo tape from the 1968 Easter Salzburg Festival, supplied to us by Internationes.

3:00 ALL WHO CHOOSE TO COME: The immigrant in America. Written by and narrated by Stanley Kurnik, with Grace Bogart, Engle Conrow, Belle Greer and Aindre Taft. (11-26-65)

4:00 THE HISTORY OF MUSIC--VI. The sacred music of the Renaissance.

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT from William Winter.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 RETCH ALONG WITH MITCH: Program number four in a 13 program series lovingly assembled from the contents of Mitchell Harding's head in 1964 and 1965. Where else can you find the world's first Graffiti contest? Who else heard so late that Jean Paul Sartre said the predominant emotion of modern man was nausea. Join Uncle Mitch in the quick-sand pile.

8:00 LA RAZA NUEVA: Armando Morales, his son Roland, and Chris Ruiz perform original compositions and songs of Mexican-American social protest. (3-13-69)

9:00 ARTIS PRESENTS REPERTORY UNLIMITED. "The Physicists" by Friederich Durrenmatt. (7-7-68)

11:00 HOLLYWOOD BE THY NAME: A collage of music and words about Los Angeles 90028 written by Jack Hirschman, directed by Ruth Hirschman, produced by Michael Dayton and David Ossman, with innumerable participants. (3-1-64)

11:45 ANNA LIVIA PLURABELLE: James Joyce reads, from a Folkways recording. (1-15-61)

12:00 ZERO with John Carpenter.

THURS 10

6:00 MORNING CONCERT.

10:00 H.L.M.: AN INTERIM REMEMBRANCE: Mencken, as explored by Mitchell Harding.

11:15 SOUNDS AND FEELINGS OF MEN AT WAR: A sequence of the actual sounds of patriotism and warfare from the turn of the century to the Vietnam war, interwoven with some of the poetry written by men who were in action. Produced by Carlos Hagen.

12:30 CATCHING UP with Mark and Jay Hurvitz. Essentially (conceptually) the program of November 23, 1968 (Saturday afternoon). If there were such a thing as an Avant-Garde what would it be involved with?

2:30 "ANNIVERSARY" PROGRAM: A Literary Revolution--the French "New Novel", explained by some of its most eminent representatives and commented upon by Georges Cleyet, who also reads excerpts of literary works produced by two among the most popular "New Novelists", Alain Robe-Grillet and Michel Butor. (In French)

3:30 ENCOUNTER with Joyce Ann Miller-The Cuban Revolution. On careful consideration it would appear that, except for the Pope, there is ONE leader who can address a gathering of a million assorted constituents, in the open, without having his head blown off. This "Encounter" is about that man and the nation he leads.

4:00 THE HISTORY OF MUSIC--VII. 17th century Opera. (2-20-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT from William Winter.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 THE BEST OF CHRONICLE: Produced from tapes of our major public affairs program by Chronicle producer Greg Barron and the voice of Chronicle, Andy Getz.

8:00 ARLO GUTHRIE SINGS: Arlo Guthrie made this tape at WBAI in 1967. It has never been broadcast at KPFK.

9:15 HOUSE OF HOPE: The story of an unique experiment in the curing of narcotics addiction, dealing with the Synanon project in Santa Monica. (10-11-62)

11:30 SAHL AND PEPPER: Early in 1960 Mort Sahl discoursed on a variety of subjects at the L.A. Community Relations Conference. (10-1-62)

12:00 ZERO with John Carpenter.

FRI 11

6:00 MORNING CONCERT.

10:00 A DAY IN THE PARK: Recorded all day and night on Tuesday, August 27, 1968 in Chicago's Lincoln Park the week of the Democratic National Convention, the program chronicles a typical day in the Life Festival, from bongos to tear gas. William Malloch is featured as guide plus residents and guests of the city of Chicago. This program was the recipient of an Armstrong Award for excellence in FM broadcasting.

11:30 GOLDEN VOICES: The late Anthony Boucher discusses the performing art of Ninon Vallin (1886-1961).

12:00 THREE THOUSAND RED ANTS --The premiere of Lawrence Ferlinghetti's play for a non-existent theatre produced by Jack Nessel and featuring Mark and Edna Hammer. (3-16-64)

1:00 BERLIOZ OF THE PIANO: The title refers to Charles-Valentin Alkan (1813-1888). In this lecture-recital by pianist Raymond Lewenthal, the following works are heard: Le Festin d'Esopé; Symphonie; L'Vision; L'Tambour; Etude in A Flat; Sonata. (1-23-64)

2:00 THE VIEWS OF JACOB BRO-NOWSKI: Author of The Meaning of Life. The interviewer is Dr. Jonathan Gallant, Associate Professor of Genetics, University of Washington. (10-22-66)

4:00 THE HISTORY OF MUSIC--VIII. Instrumental music of the baroque. (2-27-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT with William Winter.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 RETCH ALONG WITH MITCH: Program number five in a 13 program series produced in 1964 and 1965. Collages, poetry, war, music and all. All those thingies shrank Uncle Mitch's brain. They gave him a little head. You can participate. You can learn that Jean Paul Sartre was right when he said that the predominant emotion of modern man is nausea.

8:00 FORTY-FIVE MINUTES FOR A SPEAKER: John Cage, Avant-Garde musician and composer and the author of Silences, delivers an Avant-Garde lecture at UCLA. (6-27-66)

9:00 MALVINA REYNOLDS AT THE FREE LUNCH: Malvina Reynolds dropped into Free Lunch one afternoon in April and talked with Varda Ullman and Chris Koch about music, her record companies, the students, and a couple of other things.

10:30 THE MYSTIC CIRCLE: A Meditation Be-In with Jack Gariss. A Comparison of the Sufi, Hindu, Buddhist and Christian Mystic Paths or Ways of Liberation. What are the differences and similarities of the seventeen stages of the Sufi Rah or way, the eight limbs of Yoga, the Eightfold Path of Buddha, and the three traditional Christian stages? By participating in the breathing, movement, and contemplative techniques of these traditions, the listener can judge for himself.

12:00 ZERO with John Carpenter.

SAT 12

8:00 LA RAZA NUEVA, with Moctezuma Esparza and Raul Ruiz with Sal Castro presenting a program of Latin Jazz and Mariachi music.

10:00 THE EARLY POETRY OF PABLO NERUDA: A general survey of the life and work of the famed Chilean poet, before the period of his "Residencias". Included are early prose and some of his best loved poems. Readings in the Spanish original by Carlos Hagen and in English translations by David Ossman. Written and produced by Carlos Hagen. (3-25-66)

11:30 MUSIC OF SILVESTRE REVUELTA: William Malloch guides this tour of the works of the late (and unjustly neglected) Mexican composer. Two performances one by Stokowski and his orchestra, the other by Herrera de la Fuente and the Mexico City Orchestra, of "Sensamaya" are compared. Also heard is "La Noce de los Mayas" with the Guadalajara Symphony conducted by Jose Limantour. (5-5-66)

page thirty-four

1:00 CENSUS TRACT 2031: GANG WORKER, PROBLEMS OF YOUNG, & ANOTHER TITLE: Mike Tigar interviews Tony Serrata, Senior Deputy Probation Officer in the Group Guidance Section of L.A. County Probation Department. (11-18-63)

2:45 RAVEL: DAPHNIS AND CHLOE (complete ballet). New Philharmonia Orchestra and Ambrosian Singers/Rafael Fruhbeck de Burgos. (Angel 36471)

3:45 TELLING IT LIKE IT IS: Frank Greenwood speaks with Paul Jacobs, the Peace and Freedom Party candidate for Senator from California. (10-22-68)

4:45 MISCELLANY.

5:00 SOUNDS OF CHILE: A documentary portrait, written and produced by Carlos Hagen, narrated by David Ossman. (3-14-66)

6:00 KPFK NEWS with Megan Evans.

6:15 PANORAMA FOLKLORICO DE LATINOAMERICA: Los de Ramon perform folk songs from all areas south of the border.

7:00 TIERRA O MUERTE: Tijerina in New Mexico. Produced for KPFK by Moctezuma Esparza.

8:30 VIVA MEXICO! William Malloch presents a picadillo for Mexican Independence Day. (9-16-64)

9:00 PABLO NERUDA'S "RESIDENCIA": Selections from "Residence on Earth" are read in the original Spanish by Carlos Hagen, and in English translations of poet Clayton Eshelman by David Ossman. (2-10-64)

10:00 CUBA, THE UNITED STATES, AND THE CRISIS OF LATIN AMERICA: Produced by Chris Koch in 1962.

11:45 POESIA NAHUATL: A reading of Aztec poetry, prepared by David Ossman. (9-20-64)

12:00 UP FRONT: Jan Harvey presents jazz all night long.

SUN 13

8:00 BEETHOVEN: DER GLORREICHE AUGENBLICK: This work for chorus and orchestra, composed for and first performed at the Congress of Vienna after the Napoleonic Wars, is seldom heard today. There is no commercial recording available. This version was recorded in 1963 with the UCLA Choral Union and Symphony Orchestra, conducted by Roger Wagner.

8:30 TANGENTS OF TECHNOLOGY: Aldous Huxley (now deceased) leads a discussion of the ecological effects of technology, a witty, urbane lament that the loss of the birds and the bees may be the tragic price we are paying for our conquest of nature.

9:15 BENJAMIN BRITTEN SPEAKS: The occasion for this speech is his acceptance of the Aspen Award in 1964. Alvin Eurich, President of the Aspen Institute, speaks first, presenting the award to Mr. Britten. Following the speech we will hear Britten's "War Requiem" with the composer conducting. Soloists are Galina Vishnevskaya, Peter Pears, Dietrich Fischer-Dieskau. Various choral groups are heard with the London Symphony Orchestra. (London 4255) (11-21-64)

11:30 SOME WORDS OF MAHATMA GHANDI: Jermeja Singh Hundal reads some words written by India's great leader, prophet and humanist. The music, appropriately, is performed by Ravi Shankar. Produced by Elizabeth Grumette and Joel Reisner.

12:00 MALVINA AND THE KIDS: On March 22 of this year Malvina Reynolds, songwriter and folksinger, and a group of children got together in our Studio D. The result, originally broadcast on April 8, was a concert of Malvina singing her own songs, ably aided and abetted by the kids. Production was by Serena Taylor and Tom Turner.

12:30 DARDEN--BALDWIN: R. H. Darden confronts James Baldwin. (4-1-68)

1:30 ROWAN AND MARTIN AT KPFK --The "Laugh-In" team discusses finance, names, literature and science. (April '68).

1:45 MISCELLANY.

2:00 COMPOSER, PERFORMER AND AUDIENCE: Joseph Szigeti delivered this lecture at the University of California in Berkeley in January, 1962. The violinist is introduced by Dr. Leo Lowenthal. (3-26-63). Then a performance of Beethoven's Sonata No. 10 in G, Op. 96, is heard, with Joseph Szigeti, violin; Claudio Arrau, piano. This performance was recorded in 1944 at the Library of Congress, Washington, D.C. (Vanguard VRS-1112)

3:30 MAN IS A HOAX, Alan Watts. (6-14-66)

4:30 PHIL OCHS: Phil dropped into Free Lunch during May and talked with an old friend, Mitchell Harding.

5:45 MISCELLANY.

6:00 NEWS OF THE DAY.

6:15 EMOTIONAL INVOLVEMENT: Dr. Ralph Greenson, Clinical Professor of Psychiatry, UCLA, discusses the genuine kind of involvement (both healthy and neurotic) and the counterfeit kind (disguised emotional uninvolvedness). Produced by the School for Nursery Years and recorded by Carlos Hagen. (7-22-65)

7:45 SPECIAL OPERA SPECIAL: Our resident opera buff, Fred Hyatt, offers observations on the general state of opera today, together with projected future trends--all liberally spiced with recorded representations of some of the great stars of the present, and recent and not-so-recent past.

9:00 THE CURATOR VIS A VIS THE ARTIST: In this pithy and provocative conversation between June Wayne, director of Tamarind Lithography Workshop, and Maurice Tuchman, Senior Curator of Modern Art at the L.A. County Art Museum, kibbitzed by Diogenes, alias Clare Loeb, an examination of the assumptions underlying the relations between the museum curator and the artist sets the stage for our exploration.

10:00 CATCHING UP with Mark and Jay Hurvitz. But "There is no Avant-Garde, there are only people who are a little late." (E.V.) We break down the hypothetical involvements. Self-determination: freedom to live as one chooses or to act or decide without consulting another or others. Program Constructed Specifically.

12:00 MIDNIGHT TO MORNING.... MUSIC, classical, for Monday.

MON 14

6:00 MORNING CONCERT.

10:00 ROBERT FROST SPEAKS at Occidental College. President Arthur G. Coons gives the introduction. (7-10-66)

11:00 THE MUSICAL WANDERINGS of DAVE KAHN: Sam Hinton, musician and musicologist, has appeared at most of the major folk festivals in the U.S.

12:00 TELLING IT LIKE IT IS Frank Greenwood talks to Ossie Davis and Louise Merriwether regarding William Styron's THE CONFESSIONS OF NAT TURNER. (5-27-68)

1:00 UNE HEURE AVEC YVONNE SCHEFFER (Atelier 69, French Theatre Group): French actress Yvonne Scheffer reads poems by Jacques Prevert and Paul Gaudy, and plays La Voix Humaine, the famous one-character drama by Jean Cocteau. (12-4-67)

2:00 LIMITS OF CONTROL IN LIFE: Allan Watts discusses the potentials of human behavior, interpreting an ancient message with modern overtones and with his own appealing flair for providing truth with a colorful setting. (4-24-66)

3:00 V.D.--WHAT YOU DON'T KNOW MIGHT HURT YOU....A discussion with Vernon Mitchell, President and Founder of the Committee for the Eradication of Syphilis. Mr. Mitchell tells what the Health Department is doing to curb the current "epidemic", and what many groups are doing to prevent knowledge from getting around...something not to be taken lightly. Produced by Gordon Skene. (1-25-69)

4:00 THE HISTORY OF MUSIC--IX. Bach and his immediate forerunners, with Alan Rich. (3-5-68)

5:00 MISCELLANY.

5:30 NEWS KPFK with Larry Moss.

6:00 OVERSEAS REPORT.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 RETCH ALONG WITH MITCH: Program number six in a 13 program series designed to explore the limits and plumb the depths. You and your Uncle Mitchell Harding are caught in the Big Crunch. Was Jean Paul Sartre right when he said that the predominant emotion of modern man was nausea? Find out. Join the joyous crew. Dodge the steamroller.

8:00 THE SECOND BEST OF CHRONICLE: Produced by Chronicle producer Greg Barron and Chronicle host Andy Getz.

9:00 COLEMAN HAWKINS: MEMORIES. The famous tenor saxophonist, Coleman Hawkins, died May 20, 1969. On this program, taped May 21, old friends and fellow musicians Benny Carter and Jimmie Jones reminisced with William Strother about the Hawk.

10:30 TEEVY COMEDY PANEL: Steve Allen, Groucho Marx, and others were present in KPFK's Studio in June, 1961.

11:30 DEATH OF A WOMBAT: An impression in language and music of a bush fire in Australia by Ican Smith, with music composed and conducted by George English. (12-20-65)

12:00 ZERO with John Carpenter.

TUES 15

6:00 MORNING CONCERT.

10:00 STUDIO 'A' ROUND TABLE DISCUSSION: Teachers, Students and Schools. Margaret Strother moderates (if moderation is the word) a confrontation over the Studio A round table between right-wing and left-wing forces in the school system, students AND teachers.

11:00 POPULAR MUSIC--THE PONYTAIL CULTURE: Jazz critic and columnist Ralph Gleason and Bob Chatton, head of Chatton Distributing Inc., who knows all there is to know about records, talk. (9-8-62)

11:45 KRAUTS, YANKS, AND SCHIZOPHRENICS: Study of a love-hate relationship, as R. H. Darden reviews America's "German Problem".

12:00 SIR ADRIAN BOULT: The famous British conductor is interviewed by William Malloch. The discussion centers around Gustav Holst and his work, "The Planets", which is heard on this program as performed by Sir Adrian with the New Philharmonic Orchestra and Ambrosian Singers. (1-28-67)

1:45 THE KANDY-KOLORED-TANGERINE FLAKE STREAMLINE BABY: Tom Wolfe, talking with George Simpson--Marshall Efron--and D. Hopper, yeah! (8-1-66)

3:15 THE ESSENCE OF ACADEMIC FREEDOM: Distinguished scholar and critic Dr. Russell Kirk discusses and defines the concept for an August, 1963 Town Hall Forum in Los Angeles.

4:00 THE HISTORY OF MUSIC--X. Late Baroque in France, Italy and England, with Alan Rich. (3-12-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 GERMANY AND THE GERMANS: Nobel prize winning novelist Thomas Mann speaking at the Library of Congress in the early years of the Second World War. Made available through the special permission of the Library.

8:30 TENOR OF THE TIMES: Two exceptional but little-remembered French stars of the operating past comprise Fred Hyatt's co-nominees for July's Tenors of the Times. The stratospheric flights of the extraordinary Leon Escalais effectively offset the dramatic muscularity of Cesar Vezzani.

9:00 BIFF ROSE. A special program. Produced by Skip Carmel.

9:30 BLACK AND BEAUTIFUL: KPFK's Ron Dhanifu in a special program for our commemorative folio.

11:30 KRAZY KAT: KPFK's production of George Herriman's wonderfully wacky cartoon strip, with comment by poet e. e. cummings and music of carousels, kazoo and calliopes. Ed Fain dramatizes the karacters of Kokonino; Norman Belkin narrates. (7-1-62)

12:00 ZERO with John Carpenter.

WED 16

6:00 MORNING CONCERT.

10:00 MARCIA BERMAN AT THE ASH GROVE: Marcia Berman, whose "Activity Songs" for young children was heard weekly on KPFK from September 1959 to September 1960, sings for and with the kiddies at an Ash Grove benefit for KPFK. (9-23-60)

11:00 FROM THE CENTER: AND WHAT ABOUT NOODLE? Staff discussion of a Center publication by John Wilkinson, philosopher and mathematician, who takes his title from Dickens. In a society where quantity matters more than quality, automation is rapidly reducing man to the position of babysitter to a computer. Mr. Wilkinson suggests that we may soon need to establish sanctuaries for humans as we now have refuges for whooping cranes. An animated discussion, described less politely by one staff member as a "brawl".

12:00 THE SICKNESS OF AMERICA: Supreme Court Justice William O. Douglas lists these ills as the racial problem, the trend toward conformity and conservation, growing insecurity, domination by the military, and the decline of debate. Speech given at Earl Warren Institute of Ethics on July 4, 1962.

1:00 PIANO ARCHIVES: Compiled and narrated by Robert Commagere. Haydn: Concerto in D Major (Rudolph Ganz); Boccherini-Plante: Minuet (Plante) Schnabel plays Mozart, etc.

1:30 LA RAZA NUEVA: Moctezuma Esparza and Raul Ruiz talk to Corky Gonzales, leader of the Crusade for Justice, Denver, Colorado. They discuss the Chicago National Youth Conference, held in Denver in March. (4-17-69)

2:30 AN ADDRESS BY THICH NHAT HANH: Recording of a Vietnamese Buddhist monk in L. A. on June 5, 1966. Background by Phil Austin.

3:30 RENOIR MY FATHER: Film director Jean Renoir reads from his best-selling book about his father, impressionist painter August Renoir. (2-11-64)

4:00 THE HISTORY OF MUSIC--XI. The formation of the classical style, with Alan Rich. (3-19-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 RETCH ALONG WITH MITCH: Program number seven in a 13 program series dating from 1964 to 1965. Who else would dare utter M**e M**e T**el Uph***in in mixed company? Jean Paul Sartre said the predominant emotion of modern man is nausea and it's lonely down in The Barrel so join your Uncle and mine, Mitchell Harding, as we learn once again that there must be a better way.

8:00 TAMARIND LITHOGRAPHY WORKSHOP, or Wandering Through Tamarind Forest, June Wayne's "Ecological Manipulation"; In Which the Seeker asks "Can the Artist walk into June's Turf and find Esthetic Fulfillment in Interdependence?" And what does it all mean, anyway? Produced by Clare Loeb.

10:00 WILHELM BACKHAUS IN RECITAL: Recorded at Salzburg, 1966. The venerable pianist performs: BACH: From "The Well-Tempered Clavier"--Book II, Prelude and Fugue in B Minor, No. 24; Book I, Prelude and Fugue in G Major, No. 15; Book II, Prelude and Fugue in G Major, No. 15.

MOZART: Sonata for Piano in G Major, K. 283; Sonata for Piano in A Major, K. 331; BEETHOVEN: Sonata No. 23 in F Minor, Op. 57, "Appassionata"; Sonata No. 32 in C Minor, Op. 111. (2-31-67)

11:30 THE COMMITTEE AT KPFK: The Committee recorded three sketches for us on January 22, 1968. They were broadcast in April, 1968.

12:00 ZERO with John Carpenter.

THURS 17

6:00 MORNING CONCERT.

10:00 LISTEN, OFAY! The subtle segregation of urban north and west, and the rising anger and frustration of the American Negroes, depicted in a montage of voices and music. Produced by James Wilcox.

11:00 SQUARES AND CIRCLES: Pauline Kael in an address given at Valley State College, puts down the "Auteur" theory of film criticism as exemplified by the lead article in the April Film Culture 1963. (10-30-66)

12:00 CATCHING UP with Mark and Jay Hurvitz. International Situationist: "If we are, to be avant-garde means to keep abreast of reality." Electricity has been fundamental to our urban existence (these radio programs) while $E=mc^2$ was made manifest at Alamogordo: imagine the unified field. PCS.

2:00 THE WORLD OF RAY BRADBURY. (12-4-64)

3:15 STORY OF A STRIKE: The dramatic and moving account, by six of the workers involved, of the organization of, negotiation with, and strike against a Burbank company which, according to union members, had refused to bargain in good faith, in order to "break the union". The story is told in a voice montage created by Jane Bennett and David Ossman from interviews by Fred Haines. (2-5-64)

4:00 THE HISTORY OF MUSIC--XII. Mozart: The Marriage of Figaro, with Alan Rich. (4-16-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 LADY DAY: Eight years after her death in New York City, Billie Holliday's voice continues to captivate. The mystique of the "lady with the gardenia" is probed by Dizzy Gillespie and Lena Horne in San Francisco, Studs Terkel in Chicago and Frank Schiffman at Harlem's Apollo Theatre. Unexpurgated passages from her autobiography "Lady Sings the Blues" (Doubleday) are voiced by Lillian McKinney. Miss Holliday's records, including the banned "Gloomy Sunday", are featured. Narrated by Lloyd Edwards, Bill Heyward, Herb Kennedy and Dan Sorkin, the program was produced by KPFA volunteers Gene and Fabs de Alessi.

9:00 LADY DAY IS DEAD: Gene Marine, former Program Director of KP-FK, spoke of the death of Billie Holliday (eight years ago today).

9:15 BILLIE HOLLIDAY SINGS. A musical tribute produced by Jan Harvey.

9:30 LIVE AND LET LIVE: Eight homosexuals from varying backgrounds discuss their attitudes toward promiscuity, domesticity, politics and work. (8-7-62)

11:00 MISCELLANY.

11:15 EMBERS: A radio play by Samuel Beckett, produced by Gerald Zelinger and directed by Barry Atwater and featuring the Pacifica Players, today including Leonard Nimoy, Ruth Phillips, Norman Belkin and others.

12:00 ZERO with John Carpenter.

FRI 18

6:00 MORNING CONCERT.

10:00 HOUSE OF INCEST: Author and novelist Anais Nin reads her famous prose poem. (7-26-68)

11:15 HENRIETTA MCKEE IN RECITAL: Lyric soprano Henrietta McKee is heard in the first of four recitals required for the Doctorate in Musical Arts at USC. Accompanied by Robert Downard, she sings songs by Handel, Wolf, Strauss, Debussy and Hindemith. Recorded June 20, 1969, at USC's Hancock Hall.

12:45 MISCELLANY.

2:00 MEDEA: The Company, in association with Pacifica Players, in Karl Swenson's production of the drama by Jean Anouilh.

3:15 YEATS AND JOYCE IN SONG: First broadcast in 1964.

page thirty-seven

3:30 WHO IS A LIGHTHOUSE KEEPER? Music Director William Malloch, when in England, attempted to find the answer to this question. (10-1-67)

4:00 THE HISTORY OF MUSIC--XIII. The Classical Symphony, with Alan Rich.

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 RETCH ALONG WITH MITCH; Program number eight in a 13 program series produced in 1964 and 1965. Religion, science fiction, rock and roll, architecture, poetry and more. It's a complex answer to Jean Paul Sartre who says that the predominant emotion of modern man is nausea. Pay attention, class, and Uncle Mitch will return you to those glorious days of yesteryear.

8:00 THE COMING DEATH OF CARYL CHESSMAN: Produced by Gene Marine.

10:00 SHOSTAKOVITCH: 13th SYMPHONY. William Malloch introduces this work, consisting of settings of the poetry of Yevgeny Yevtushenko. The poem "Babi Yar" is read by Edward G. Robinson, and Mr. Malloch gives the sense of all the poems used, as well as telling about the changes the poet was forced to make in "Babi Yar." Soloist Gromadsky and male chorus perform with the Moscow Symphony under Kondrashin. This program was first broadcast April 20, 1964 on KPFK--the first time the work was heard outside of the U.S.S.R.

11:15 CAPITAL PUNISHMENT IN CALIFORNIA--1963: A documentary produced and recorded in a single day by Fred Haines, David Ossman, Mike Tigar, Art Wadsworth and John Ohliger, on the eve of the scheduled execution of three men in San Quentin's gas chamber, and dealing with the various aspects of the question of capital punishment.

12:00 ZERO with John Carpenter.

SAT 19

8:00 LA RAZA NUEVA: Moctezuma Esparza and Raul Ruiz talk with Art Garcia, Director of the East Los Angeles Police Malpractices Complaint Center. (3-27-69)

CALIFORNIA

SOME PERSONAL REFLECTIONS ON KPFK'S FIRST DECADE

DREAMING

BY HALLOCK HOFFMAN

The trouble is that I have been too close to KPFK to make a decent statement about it. I love it. I keep on loving it despite disappointments. It is a dream still coming true.

As I think back over the past decade, it is not the prize-winning broadcasts or the times of constructive crisis that come to mind. It is the fights--the conflicts over policy, over the quality of broadcasts, over who is to make decisions--all those typical human issues that beset an under-financed, over-committed enterprise driven by high ideals.

The original dream enthralled us all. Back in 1946, with the second world war fresh in their minds, Lew Hill and his friends thought men and women might learn to be free and peaceful if they had an open channel of communication. The channel was to carry messages--not manipulations. Pacifica radio was not to be for selling, but for exchanging thoughts and arts. By 1949 they had put KPFA on the air in Berkeley, where, with one brief interlude of silence, it has remained ever since. By 1959, another band of volunteers and dreamers in Southern California with help and guidance from Berkeley, had added a second Pacifica station; KPFK started broadcasting on July 26, 1959. It has been broadcasting, more or less, ever since. Its silent interludes have been involuntary--usually due to technical failures or (in the bad old days, when we were still using their cables to get from the studio to the transmitter) the telephone company.

When Lew Hill died in 1957, Gordon Agnew, Chairman of Pacifica's Board of Directors, said that the "Pacifica Foundation and station KPFA constitute a fitting monument--this audacious and challenging adventure of the mind and heart." By then, KPFA was a going station with a growing constituency; KPFK was barely a gleam in the minds and hearts of its founders. But already the arguments had started. KPFK was born in the middle of a struggle to determine whether the northern or the southern Directors should have the principal say in program decisions. Then as now, everybody who has a part in this adventure believes he knows how its infinite potential can be realized. Then as now the

idea of Pacifica thrives on passion and polemic.

KPFK has grown up a bit, of course. Its first signal was emitted weakly from a 75 kw secondhand transmitter that had dropped to half-power by the time it had been on the air a month. Now we have a first-hand transmitter with 112 kw broadcasting in stereo what technicians agree is the best signal in southern California. When KPFK went on the air, Terry Drinkwater (now an executive at CBS television) as fund-raiser and first manager, had rounded up 1800 subscribers. Now it has nearly 10,000--a far cry from the "2%" we thought in those days we ought to have (THAT would give us about 150,000!) but well on the way toward the 25,000 to 30,000 that will give KPFK the financial and community muscle it needs. It is to these 10,000 men and women we listeners owe our gratitude for having KPFK available. It is, as Lew Hill originally hoped, to ourselves as listener-supporters that we owe the astonishing record of this "audacious and challenging adventure."

Seasoned KPFK listeners know how sporadic is the sound. The programs vary between mediocre and excellent. Taste is frequently execrable, and occasionally exemplary. Achievements are, every now and then, superb. Unless someone reminds us, it is easy to forget just how many times agencies of the communications establishment have awarded KPFK honors for particular broadcasts. Here's a partial list:

1961 - Ohio State Award, 1st place for a music program, "Study of a Masterwork."
Alfred I. DuPont Award for Public Service.

1962 - Certificate of Appreciation from UNICEF.

1964 - Citation of Merit from Hi-Fi/Stereo Review.
Bruchner Award "In recognition of signal services to the music of Gustav Mahler."
Ohio State Award for a Public Affairs Program, "One Big Family."

1965 - Ohio State Award for a Drama

and Literature Program on the life of Shakespeare, "This Was a Man."

1966 - "Major" Armstrong Award for report of the Watts events of August.

Women for Legislative Action Statue of Liberty Award.

1967 - "Major" Armstrong Award in Public Community Service Category for "Tale of Two Eves" and "Musical Evaluation of Mahler's 10th Symphony."

1968 - Golden Mike Award of the Southern California Association of News Broadcasters for Best Regular News Broadcast and Best Documentary, "I Have a Dream."
Armstrong Award in Documentary Category for "A Day in the Park" (at the Chicago Democratic Convention).

There is no way to list all the men and women who have been instrumental in bringing the KPFK dream to its various fulfillments. The station managers would be the first to say that they were not the persons most responsible. But here's a list of them from the beginning, along with temporary fill-ins. For those who have been around long enough to have memories that can be freshened, this will do it:

Terrel Drinkwater - January 1959 to January 1960

Catherine Cory (Gumpertz) - January 1960 to January 1962

Laurence William Steinberg - January 1962 to September 1962

Fred Haines - Acting Manager, October 1962 to March 1963

Jerome Shore - (While continuing as Vice-President of the Foundation) - March 1963 to December 1963

Russell Jorgenson - Acting Manager (while continuing as President of the Foundation) - December 1963 to February 1964

Robert Adler - February 1964 to April 1966

Paul Dallas - April 1966 to June 1967

THE OLD STRUCTURE IS CRUMBLING. TA
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Al Partridge - (Acting manager while continuing as manager of KPFA) June and July, 1967

Hallock Hoffman (Acting Manager) August 1967

Marvin Segelman - September 1967 to date.

Those names (even my own) bring back recollections of many triumphs and too many wounds. I've been a Pacifica watcher since my first entanglement with it in 1959, and like others have tried to pull together the meaning of what I've seen. Take Lloyd Smith, early major donor (he and his family bought Pacifica KPFK's first transmitter, and he has been KPFK's usually and always justly exasperated landlord,--ever since he arranged to buy our present location so we could rent it from him at a scaled-down figure. Secretary of the Foundation's Board (he promised that he would, if necessary, go to jail rather than reveal the membership list to the Senate Internal Security Subcommittee), and President--always perfectly gentle and good. Or Catherine Cory Gumpertz, whose energy and intelligence carried KPFK through its critical formative years, and brought her the gratitude and antagonism of people at all three Pacifica stations.

Or Seniel Ostrow, convincing the Center for the Study of Democratic Institutions to record its discussions for KPFK--still a regular feature on Pacifica's three stations. Or Bob Klein--who devised the very first Pacifica spectacular, the "Taste of Fresh Air" on KPFK's second birthday, served on the Board, and last year, in a matter of minutes, creating--with another volunteer, Jerry Zelinger,--"I Have a Dream"--the memorial program on the occasion of Martin Luther King's death, that won the news broadcaster's Golden Mike Award. Or Frank Wyle, whose genial genius has produced our stereo signal. Or...but there are hundreds of them.

One point about those names--they have rarely been mentioned in broadcasts. KPFK is a lot of people, many of them broadcasters. But a surprising number devote their talents and energies to making broadcasts possible--to keeping the communications lines open. They are passionate, they have convictions. KPFK people, on and off the air, keep their capacity for joy and outrage alive--they give a damn, and they are willing to say so.

In the first ten years we put behind us four years during which the FCC wouldn't give KPFK a license. Now, the

FCC likes to repeat the felicitous words of Chairman Bill Henry on the occasion when they did give both Pacifica California stations licenses.

We have behind us an assault on the Foundation, and free broadcasting by the Senate Internal Security Subcommittee--a foray into the Pacifica preserve that left some deep scars but called forth some mighty performances. We have a collection of financial trauma hard to match in any going organization. But we can say that KPFK was there in Watts, letting people hear what Watts was all about. KPFK was there on Sunset Strip--with understanding and truth. Our station was tuned in to Mahler and the Beatles. It was listening to the protest, and the causes. It was busy with its audacious adventure of mind and heart, helping its listeners perceive ourselves and their relation to their community.

KPFK will be there ten years from now, though the issues will have changed and a different drummer may be beating out the music. We can be proud that we had a part in its infancy and adolescence. It should be a giant when it comes of age.

9:00 PUB-CRAWLING WITH THE CLANCYS: Walter Starkie, President of the Gypsy Lore Society, talks with the Clancy Brothers and Tommy Makem about pubs in Ireland and elsewhere. The discussion touches on many subjects, both light and serious, including the Irish Tinkers, television in America and the Cultural Renaissance. (3-17-64)

10:30 BARBARA--AN IN-DEPTH STUDY OF AN AMERICAN PROSTITUTE: Meet Barbara, "a sometimes student at one of California's largest universities with an IQ well above average--but, at 19, she isn't the average teenager. She's a well-trained, highly-skilled professional; an expert in a field which brings her approximately one thousand tax-free dollars a week." Entire production conceived, written and presented by Martin Varno. (5-5-68)

11:30 NOEL HARRISON IN STUDIO D --During a week we called "Open Your Ears and Say Aahh" Noel Harrison stopped by with his guitar and treated us to several songs. (April, 1968)

12:00 PEANUTS AND THE SECURITY BLANKET: Charles M. Schulz is interviewed at his back-country home near Sebastopol, California, by Colin D. Edwards. (1-30-61)

1:00 ALBERTO GINASTERA
Three Pieces for Children (1936)
Charlotte Martin/piano
Duo for Flute and Oboe (1947)
J. Pellerite/flute; J. Sirucek/oboe
Pampeana No. 2 for cello and piano
L. Teraspulsky/cello; S. Foster/piano
Toccata, Villancico and Fugue, for organ
J. Svetterle/organ
Lamentations for Jeremiah, for mixed chorus
Coro Polifonico de Resistencia/Yolanda de Elizondo
Symphony No. 2, "Elegiac"
Orquesta Sinfonica de Chile/E. Kleiber

2:15 TINY TIM AT THE FREE PRESS: Tiny Tim dropped by the Free Press some time ago, and Paul Eberle asked him a lot of questions. Here they are.

3:15 RAVI SHANKAR SPEAKS: This time it's a verbal "Raga" lasting approximately two hours. The famed sitarist talks to KPFK's Music Director William Malloch about his and Indian music's past, present, and future. (4-21-68)

5:30 TO FOLLOW the interview with Ravi Shankar the sitarist is heard performing "Raga Mishra Piloo, In Teental" (16 beats, slow, medium and fast). (World Pacific 21464)

6:00 NEWS OF THE DAY.

6:15 BROOKS ON BROOKS: Bruce Kane talks with Sid Caesar about writer-director Mel Brooks. Brooks then talks with Bruce Kane and Joel Reisner about writer-director Mel Brooks. Joel Reisner and Bruce Kane then play selections from "The Two Thousand Year-Old Man", created by Mel Brooks and Carl Reiner, and some selections from "The Producers" created by Mel Brooks who, in this instance, acted alone. It is then established by Joel Reisner and Bruce Kane that writer-director Mel Brooks is among the most creative and singular talents working in American films. Whereupon Mel Brooks thanks Messrs. Reisner and Kane for these kind words and also for using the ashtrays.

7:15 PAT PAULSEN 89-CENT-A-PLATE TESTIMONIAL: This testimonial dinner was given at the Ontra Cafeteria in Beverly Hills by Tommy Smothers and Cass Elliot on August 14, 1968) in the heat of some election or other). Speakers include Carl Reiner, Tommy Smothers, Steve Allen and, of course, the candidate himself.

8:30 FOLKSINGER HEDY WEST: William Malloch interviews Hedy West on a wide range of subjects, including both Germanys and, of course, music. (2-4-67)

9:45 THE WONDROUS WORLD OF SEAN O'CASEY: Maureen McLroy recreates the scenes and songs of the Irish writer with selections from his work. Stan Hughes (with guitar) sings and strums the settings. Produced by Jane Bennett. (2-1-64)

11:30 WAY BEYOND THE WEST: Alan Watts extemporizes East and West in his first broadcast on KPFK. (August 1959)

12:00 UP FRONT: Jan Harvey and jazz aptly wrap up the day.

SUN 20

8:00 CATCHING UP with Mark and Jay Hurvitz. "be involved with?" we break down" "the unified field" "Alamogordo" "freedom" situation ecology: the study of individuals in relation to their environment. PCS.

10:00 A GREAT CRY IN EGYPT: A documentary montage from 150 interviews made by Ruth Prince, John Harris and Steve Hawes about capital punishment and Caryl Chessman, recorded the day of Chessman's death in 1960. Produced by Ed Cray and Dave Hopper after a technique developed by the BBC.

11:00 THE LIE THAT ALWAYS TOLD THE TRUTH: A biographical memorial tribute to Jean Cocteau, written, produced and narrated by David Ossman, first broadcast the day following Cocteau's death on October 11, 1963. The program includes the voices of Cocteau and Marcel Duchamp, excerpts from his plays, and music by Les Six.

12:00 THEY REMEMBER DVORAK: William Malloch talks to Alois Reiser, Frank, Kuchynka, Paul Burgess, Bedrich Vaska, Paul Sonnenschein, Mary Klimesh, Frank Kapler, Josef Cyprian and Aloise Dvorak about things that happened to them 70 years ago and more. These people recall the Caech composer as he walked through the fields, forests and streets of Prague and Vyoska, Czechoslovakia, and Spillville, Iowa. Francis Lederer is the voice of Antonin Dvorak.

3:30 ONE TWENTY-FOURTH OF A SECOND SPECIAL NEWS COVERAGE: Joel Reisner, resident film person, covers the 19th annual Patsy Awards, given by the Hollywood motion picture industry or a group of public relations operatives or a combination therein for best performances by animals on TV and motion pictures during the past year. Alternate selection: Channel 13 is running an old Bonita Granville movie during this same time slot. You might want to catch that instead.

4:00 BRECHT IN HOLLYWOOD: Included in this memoir of Bert Brecht's American years are Elsa Lanchester, John Houseman, Mrs. Leon Feuchtwangler, and Dean William Melnitz, together with the complete live broadcast of Brecht's appearance before the HUAC in 1947. Edited and produced by David Ossman from interviews by Ruth Hirschman, William and Fred Haines. (7-27-64)

6:00 NEWS OF THE DAY

6:15 AMERICAN COLONIAL INSTRUMENTAL MUSIC: J. Gehot - Quartet in D Major, performed by The New Music Quartet; J. F. Peter - Quintet No. 1 in D. Major, performed by The Moravian Quintet. (Folk FH 5109)

7:00 BERLINER MILLJOH: A word and sound montage compiled by Dr. Richard Raack. Participants include Christopher Isherwood, William Melnitz, William Windom, Mike Tigar, Sylvia Walden, Dave Ossman and Lee Whiting. Produced by KPFK Music Director William Malloch in June, 1963.

8:10 WILHELM FURTWÄNGLER and BEETHOVEN'S NINTH: The late German conductor is heard speaking about the Ninth Symphony. We then hear a 1942 performance, recorded at a concert in wartime Berlin, with Furtwaengler

conducting the Berlin Philharmonic.

9:45 THE ACNE AND THE ECSTASY: R.H. Darden's most-often requested transcript; a nostalgic view of America's youthquake in its salad days--1066.

10:00 THE UNMARRIEDS--10 YEARS IN LOS ANGELES: A commentary-discussion on the growing single subculture in Los Angeles by several men and women. The lonely quest, social forms to deal with it, the anti-marriage revolution, why Los Angeles. Dorothy Gilden is moderator.

11:00 THE MUSICAL WANDERINGS OF DAVE KAHN: Mike and Leslye Janusz and Chogun Da Bul Buli.

MON 21

6:00 MORNING CONCERT.

10:00 WE ONLY KILL EACH OTHER: This is one of the "Press Probe" series produced and moderated by Harry Pollard. Under the Probe is Dean Jennings, author of "We Only Kill Each Other"--The Life and Times of Bugsy Siegel. Jennings is probed by Louise and Carl Boode, who have been engaged in researching the economics of organized crime.

11:00 PARSIFAL UNDER MUCK: William Malloch has gathered together all the music from this opera recorded by the great turn-of-the-century Wagner conductor. The excerpts are extensive. (3-18-64)

1:00 FROM THE CENTER: "SOLITARY, SINGING IN THE WEST. . ." This is the sound portrait of Robert Maynard Hutchins prepared for his birthday last January. It consists of a potpourri of Hutchins reminisces, speeches and remarks, and is narrated by Paul Newman.

2:00 ALL THAT FALL: Pacifica Players-Dean Stockwell production of Samuel Beckett's radio play, with technical production by Gerald Zelinger. The cast includes Patsy Kelly, Manny Lipshitz, Royal Dano, Richard Deacon, Lester Ferguson, Jack Sowards, Carole Eastman, Ann Staunton, Tosh Berman, Jack Albertson and Billy Gray. (6-16-65)

3:10 A NEW LIGHT ON HUMAN EVOLUTION: The speaker is Dr. L.S.B. Leakey of Nairobi. (5-29-65)

4:00 THE HISTORY OF MUSIC--SIV: Romanticism in Beethoven and Schubert, with Alan Rich. (4-23-68)

5:00 MISCELLANY

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT with William Winter.

6:15 CITY IN CRISIS

6:30 ELEMENTS IN JAZZ

7:00 RETCH ALONG WITH MITCH: Program number nine in a 13 program series first heard in 1964 and 1965. Those were vintage years inside your Uncle's head. Join Mitchell Harding mid the graffiti as we explore Jean Paul Sartre's opinion that the predominant emotion of modern man is nausea. Things too numerous to mention are here.

8:00 GOLDEN VOICES: Anthony Boucher discusses Yvonne Brothier as Melisande.

8:30 SAM PECKINPAH, A STUDY OF THE FILM-MAKER: Sam Peckinpah, who in Europe is generally regarded as one of America's most gifted directors, has been strangely ignored, until recently by this country's critics. With his recent film The Wild Bunch Peckinpah, along with Losey, Kubrick and Arthur Penn, is now placed on both sides of the Atlantic as one of the American cinema's most important film-makers. Produced by Joel Reisner and Bruce Kane.

10:00 JACK GARISS, TIBET, CONCRETE: Jack Gariss, who is heard Sunday mornings with his program on meditation, dropped in on Lew and Varda one Lincoln's Birthday morning to discuss Tibet and music. In this program you will hear authentic Tibetan folk and temple music as well as Pierre Henri's musique concrete realization of the Tibetan Book of the Dead "Le Voyage". (Mercury SR 90482)

12:00 ZERO with John Carpenter.

TUES 22

6:00 MORNING CONCERT.

10:00 THE BERLIN STORIES: Christopher Isherwood relates his encounters with the mysterious Mr. Norris and the magnetic Sally Bowles, from his novels "The Last of Mr. Norris" and "Goodbye to Berlin". (2-3-64)

10:45 MAO TSE-TUNG: Nineteen poems read by David Ossman, with music by Laing Tsai-Ping and his group. (5-20-63)

11:00 DIE BERNAUERIN: One of Carl Orff's most intensely dramatic works, Die Bernauerin was inspired by a tragic episode of Bavarian history. The work is introduced by a revealing conversation between Frau Gertrud Orff and Carlos Hagen, who produced the program.

12:15 THE RAZZBERRY SHOW Ed Rush, Dick Paul, Rich Schulenberg, Phil Austin. (10-1-66)

1:00 GERALD FRANK: INTERVIEW AND RECITAL. Pianist Gerald Frank, interviewed by Michael Lane, discusses performance practices past and present, with particular emphasis on Egon Petri and Ferruccio Busoni, and performs all six Busoni sonatas.

3:30 D'OEUVRES DE ALBERT CAMUS: (in French) Camus reads a selection from LeMythe De Sisyphe. Maria Casares, Serge Reggiani, Michel Bouquet, and Dominique Blanchar read selections from L'etat de Siege, Les Justes and La Malentendu. (8-21-64)

4:00 THE HISTORY OF MUSIC--XV. Lieder and the short piano piece in the 19th century. (4-30-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 NIETZSCHE'S PHILOSOPHY IN THE LIGHT OF CONTEMPORARY EVENTS: Nobel Prize winning novelist Thomas Mann, speaking at the Library of Congress in the early days of the 2nd World War. Made available by special permission of the Library.

8:30 HUGO WOLF: A FIRST RECORDING. Pentheseilea - Symphonic Poem for large orchestra. Vienna Symphony/Otto Gerdes (DGG 139426/7).

9:00 POLLARD'S PEOPLE: A live special produced by Harry Pollard of the Henry George School in Los Angeles for KPFK's commemorative Folio.

10:30 DIZZY GILLESPIE: The veteran trumpeter, still one of the most creative forces in jazz, is interviewed by Judy Howard. Several of his recordings are heard during the program.

11:00 UP THE I.R.A.: Selections of ballads, speeches, love poems, and marches that were inspired by the Irish rebellion. (12-21-68)

12:00 ZERO with John Carpenter.

6:00 MORNING CONCERT.

10:00 WOYZECK: The Georg Buchner play, written in 1837, is directed by Marc Estrin for Pacifica Players from an original translation by Carl Mueller.

11:30 DEBUSSY: NOCTURNES. Orchestre de Paris; Young Girls' Choir of the French National Radio/Sir John Barbirolli. (Angel 36583)

12:00 THE MYSTIC CIRCLE: A MEDITATION BE-IN with Jack Gariss. Jewish Mysticism--a reevaluation of the comparatively unknown medieval Jewish traditions. Who were the Merkabah riders? What were the yoga-like meditative techniques of Abulafia? How did Moses de Leon through the Zohar become the dominant spiritual force in Judaism for over three hundred years? Meditations derived from Kabbalism will allow the listener an insight into this neglected tradition.

2:00 THE THIRD BEST OF CHRONICLE: Produced from our public affairs program by Chronicle producer Greg Barron and host Andy Getz.

3:00 MARCIA BERMAN TEN YEARS LATER: Marcia Berman, who sang "Activity Songs" weekly on KPFK in 1959 and 1960, recorded this program in Studio D on June 21, 1969. She sings familiar and not-so-familiar songs with a little help from her friends. Produced by Jerry Zelinger and Varda Ullman.

4:00 THE HISTORY OF MUSIC--XVI. The 19th century symphony, with Alan Rich. (5-7-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 RETCH ALONG WITH MITCH: Program number ten in a 13 program series first heard in 1964 and 1965. You can rejoin the cast onstage. Hear 50 beautiful girls in 49 beautiful costumes. Hear World War III in living color and discover why Jean Paul Sartre said the predominant emotion of modern man is nausea. Your Uncle and mine, Mitchell Harding, is there.

8:00 THE ASCENT OF F-6: Pacifica Players' premiere of the play by Christopher Isherwood and W. H. Auden, featuring Mr. Isherwood in the role of the Abbott, and a fine supporting cast that includes Karl Swenson, Joan Tompkins and Harold Innocent. Production directed by John Houlton.

10:15 YUJI TAKAHASHI: The Japanese composer-pianist is heard performing music of his own and others' composition.

Roger Reynolds....Fantasy for Pianist

Takahashi....Metatheses

Chromomorphe

Xenakis....Herma

Morisma-Amorisma

Mauricio Kagel....Transicion II

Yuji Takahashi/piano; Paul Zukofsky/violin; Michael Rudiakov/cello; Michael Saxon/double bass; Jan Williams/percussion. (WBAI)

11:15 THE PROBLEMS OF EXPANDING CONSCIOUSNESS: Dr. Timothy Leary talks with Fred Haines about his experiences with LSD-25 and the accompanying controversy over his research with the drug at Harvard. (2-14-64)

12:00 ZERO with John Carpenter.

THE CENSOR

BY MASON WILLIAMS

*The Censor sits
Somewhere between
The scenes to be seen
And the television sets
With his scissor purpose poised
Watching the human stuff
That will sizzle through
The magic wires
And light up
Like welding shope
The ho-hum rooms of America
And with a kindergarten
Arts and crafts concept
Of moral responsibility
Snips out
The rough talk
The unpopular opinion
Of anything with teeth
And renders
A pattern of ideas
Full of holes
A doily
For your mind*

from The Mason Williams Reading Matter

(Doubleday & Co., Inc.)





THURS 24

6:00 PACIFICA GOES TO HOUSTON:
A Special Marathon Day.

Today, we're punctuating KPFK's tenth birthday proceedings with programming from and for Houston, the city where Pacifica intends to go on the air next.

This is a marathon day in which KPFK regulars will entertain staffers and friends from the Houston development project. We'll be asking you for pledges of help in mounting the pre-air drive for listener sponsorship in Texas.

The FCC now holds Pacifica's application to broadcast in Houston. The station there will be the most modestly budgeted of the Pacifica family, and it's being put together in the spirit of an old-fashioned barn-raising.

Those who work for Pacifica in Texas will bring along several hours of their own programming to give you the best idea they can of how badly Houston needs its free microphone.

Much of what you will hear is material denied, to date, to the Houston Pacifica station's intended constituency because it is too old, too new, or, simply, too true to make it on the air in Texas.

For a period of many months, watching Lee Otis Johnson was the principal task of Houston's police intelligence division. Today, he is serving a 30-year term for the possession of one marijuana cigarette, handed him by an undercover policeman who had spent weeks gaining his friendship. The same court which convicted him handed a murderer a two-year suspended sentence. You'll hear a documentary about Lee Otis and the efforts to free him.

Then there's the Houston school board, which killed a free lunch program for poor children for lack of funds but,

the following week, appropriated \$25,000 to keep fighting integration in the courts. The show about them mingles horror and humor.

Back in the Fifties, Leopold Stokowski conducted the Houston Symphony in the American premiere of Orff's *Carmina Burano*. Shortly thereafter, the Symphony Society canned him after he dared suggest using a Negro chorus for a major work. Today's programming will include a look at the symphony's present problems; the out-of-hand dismissal of conductor Andre Previn and the union negotiations the board ignores, threatening to kill the orchestra altogether.

A program about encouraging progress in cancer chemotherapy from the laboratories of the remarkable Texas Medical Center was planned, but false reports of an eye transplant led every research unit in the center to agree to a news boycott --so we'll talk informally about that, and about why the city's medical society refuses to let doctors disclose their specialties anywhere except upon their shingles.

If all this sounds dire and grim, there will be some happier moments...

There's a very interesting account of what happens to an LBJ courtier (W. W. Rostow) when he leaves the precincts of power for videotaped teaching duties at the University of Texas...a vest-pocket version of *As You Like It*, mounted for a lawn party at the home of a Texas millionairess...Lightnin' Hopkins performing previously unrecorded material...Mance Lipscomb playing and rapping in a barnyard full of children and animals.

John Lomax, Jr., and his brother Alan look back to the world of their father, the man who singlehandedly respectabilized folk music, and you'll hear Alan's account of the elder Lomax's first meeting with Leadbelly in a Louisiana prison.

Vassar Miller is a poet who speaks in print with remarkable clarity but who, in real life, must battle a devastating handicap to complete a single sentence. Her story includes one of the most remarkable poetry readings you'll ever hear.

And, since this special day comes hard on the heels of the intended lunar-landing mission, we've got an unusual look at the Texas space community, one that asks why the space people have such a devil of a time staying married.

Joining us live at the KPFK microphone is Ronnie Dugger, founding editor of *The Texas Observer*, the muckraking Austin bi-weekly which long has been the state's gadfly and political conscience.

The music you hear today will include such diverse Texas performers as Van Cliburn, Janis Joplin and Johnny Winter.

For anyone with the idea that Houston is a bunch of oilwells and a canned ballpark, this marathon day is intended as a lively purgative and antidote.

Its essential point is this: when Pacifica began in California two decades ago, its founders believed that the idea of listener-sponsored radio would find a rich growing climate in other parts of America as well.

The Houston Pacifica project is our try at proving that this can happen.

We hope that what you hear today will make you mindful that what one city can accept as taken for granted, a station like KPFK, is at once a remarkable dream and a long-deferred necessity for a city like Houston.

Today's marathon gifts from KPFK's listeners will help turn on the free microphone in the South. If what you hear today startles you, remember that it's going to help wake up Houston, too, and that's good work to be about, we think. (Larry Lee, Manager-Designate, Pacifica/Houston)

FRI

25

6:00 MORNING CONCERT

10:00 JOHNNY GOT HIS GUN: A reading-montage of this work as read by Lee Simon, with production assistance by Gordon Skene.

10:30 DYLAN THOMAS: A reading-lecture given at UCLA.

11:45 MUSIC IN THE MAKING: Today Ken Richmond talks with composer conductor and lecturer Wotan Forkel. Dr. Forkel's music has been played all over the world. He is currently Professor of Music Theory at Leipzig.

12:45 HOW THE UNITED STATES HEARD ABOUT PEARL HARBOR: Based upon material from the Hoover Institute on War, Revolution at Peace at Stanford University, this program shows four communication errors which operated in 1941 and which are still accepted as inevitable. (12-7-62)

1:45 THE LAND OF GREEN GINGER: This is the tale of an enchanted land that was never in the same place twice... the delightfully insane tale written by Noel Langley, and recorded by the author on a Pacifica Record in 1962. Although our supply of these records is gone, Programs for Young People is still holding on to a cherished copy and takes great joy in re-running it every so often. So if you haven't yet met Abu Ali the son of Aladdin (yes, THAT Aladdin), the wicked princess Tin Tac Ping Foo, or Boomalacka Wee the genie's son, join us today for the nuttiest trip ever.

2:45 DOWN TO THE SEA AGAIN: An Artis/Repertory Unlimited production for KPFK. (11-4-67)

4:00 THE HISTORY OF MUSIC--XVII: 19th century opera in Italy, France, Germany and Russia, with Alan Rich. (5-14-68)

5:00 MISCELLANY

5:30 NEWS with Larry Moss.

6:00 OVERSEAS REPORT with William Winter.

6:15 CITY IN CRISIS

6:30 ELEMENTS OF JAZZ

7:00 RETCH ALONG WITH MITCH: Program number eleven in a 13 program series. In 1964 and 1965 nobody liked the title either. Here's your chance to get

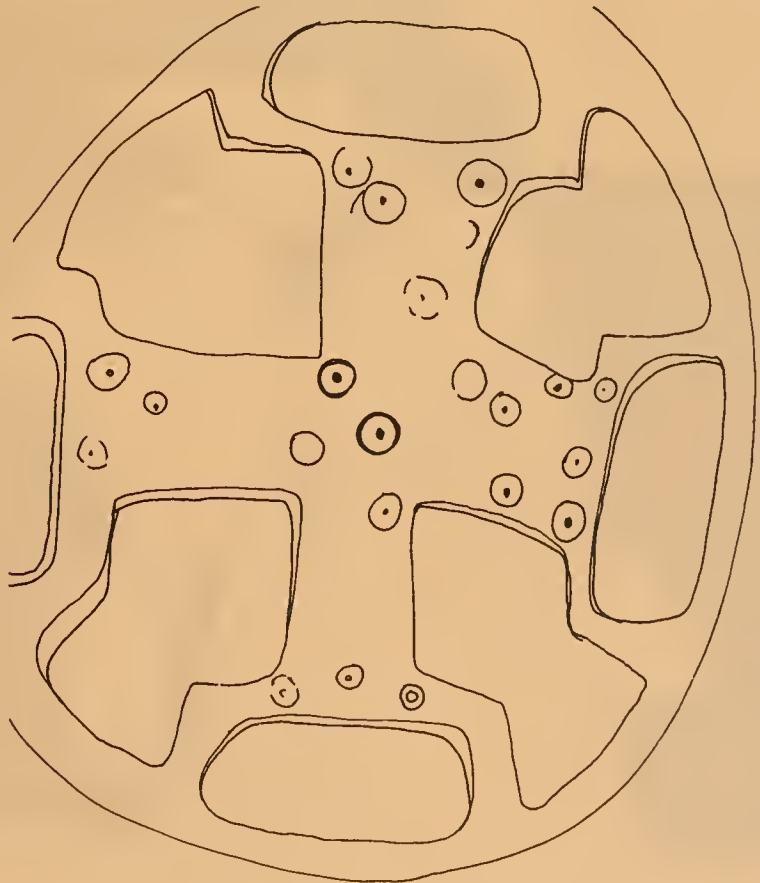
in at the end of one of the strangest and most complex series from KPFK's past. A Mitchell Harding reaction to Jean Paul Sartre's statement that the predominant emotion of modern man is nausea.

8:00 STEVE ALLEN'S MEETING OF THE MINDS: Banned by the networks, it brings together a panel including Aristotle, Hegel, Freud, Dostoevski, Montaigne and Clarence Darrow for a discussion of "Punishment". The players: Ross Martin, Robert Ellenstein, Lawrence Dobkin, Dawes Butler, Byron Kane and Shep Menkin. Directed expressly for KPFK by Mike Kane. (6-26-60)

10:00 GOLDEN VOICES: The late Anthony Boucher presents tenor Richard Tauber, singing the more serious music in his repertoire.

10:30 JOHN HOWARD GRIFFIN: The author of Black Like Me discusses Nazi and American racism based on his own experience in wartime France and more recently in the USA as a "Negro". Mr. Griffin finds that corrupt law enforcement results in unpublicized atrocities in both situations. (12-9-64)

12:00 ZERO with John Carpenter.



9/9/68
Linda Chappell



Kathy G. Ostrander 1968

SAT 26

HAPPY BIRTHDAY K P F K
L A F P
C U B A

8:00 KPFK DEDICATION BROADCAST: How it all began. The voices of Harold Winkler, President; Terrell Drinkwater, Manager; Mayor Paulsen; Fr. R. Gordon Agnew, Chairman, and Public Affairs Director Gene Marine are heard. Samples of first Folio programs, too!

9:30 WHAT YOU WOULD HEAR ON THE RADIO IN RURAL AMERICA: A fascinating cross-section of what rural America listens to on the radio with examples of the religious, patriotic and all the fare and music offered daily to rural and small-town populations. Produced by Carlos Hagen. (4-19-69)

10:45 THE FIRST SIX MONTHS: This is how we looked to the eager staff six months after our birth. The program was used, incidentally, as a basis for several later anniversaries. Here it is, complete.

11:15 MISCELLANY.

11:30 THE ART OF PROGRAM MAKING: Music Director William Malloch lets you into the workshop to hear how a documentary program is built up from miles of tape. He describes the process using raw material from his Dvorak program (heard this month -- July 20 at noon) to illustrate the problems of selection and judgement which confront the producer of such a program.

1:30 THE 1962 KPFK ANNIVERSARY SHOW: How we were at age three.

2:30 FREE PRESS PHANTASMAGORIA: Produced in honor of the Free Press by the Free Press and for the Free Press, which shall not perish from this earth.

4:00 KPFK, b. July 26, 1959: The 1964 Anniversary Show.

5:45 MISCELLANY.

6:00 NEWS OF THE DAY with Megan Evans.

6:15 THE MOCKINGBIRD PLAYERS: A Paul Eberle Special. The lost art of radio drama in short vignettes. Hair-raising, spine-tingling, heart-warming; bone-chilling, mouth-watering, tummy-tantalizing, toe-tapping.

7:15 THE FIFTH ANNIVERSARY OF KPFK: On Sunday noon, July 26, 1958, KPFK turned on its first transmitter and began radiating 75,000 watts of effective power over Southern California. Now, some 27,000 broadcast hours later, we

operate with increased power, improved facilities, and a feeling of awe at what's been done and what's yet to do. This program attempts to describe the beginnings and some of the action since. Included are portions of the dedication broadcast, heard about 7:00 p.m. on 7-26-59, in which some hopes and goals are expressed. We have tried to keep the faith. Comments by Bob Adler, Sophie Stein, Bill Malloch, Dave Ossman, Art Wadsworth. (July 1964)

9:00 KPFK THROUGH THE YEARS: A frank and candid appraisal of KPFK and its ten years in Los Angeles. The many formats, policies, restrictions, difficulties, emphases and such are explored in a mosaic-type program featuring samples of a wide variety of actual broadcasts from the beginning to the present. Produced by Carlos Hagen.

10:30 MUSIC THAT BEGAN HERE: A short montage of some of the music that has come out of KPFK's tenuous (tremulous?) transmitter.

11:15 THE FIRST AMENDMENT: CORE OF OUR CONSTITUTION' Alexander Miekcljohn was, in a sense, the spiritual force behind Pacifica's commitment to free speech. Dr. Miekcljohn, who took an absolute position on the first, outlines his reasons in this speech originally delivered to a joint session of the United States Congress.

12:00 UP FRONT. Celebrate with a night full of jazz and Jan. Gin?

SUN 27



8:00 BLACK AND BEAUTIFUL: Ron Dhanifu opens the day as it should be.

"There is a seige within the city. There is an enclave, a community of color, and of cultural contrasts. We have called it 'the ghetto' here because certain of the implications of this word seem suitable. There is the oppression of poverty and neglect. There are walls of misunderstanding and fear. And, finally, there is the in-turning of the people of this 'ghetto' for the satisfaction of life which the community-at-large seems so reluctant to share with them. The more abstract the analogy becomes when the Negro's urban America is compared to the medieval city districts to which Jews were confined, the more appropriate it seems, for 'the ghetto' we must ultimately put upon our map is not limited by time and place. 'The ghetto' is here, in the strangeness which separates 'them' from 'us'. It exists in the human heart."

The above was written by Leonard Brown who, with a team of volunteers, produced for KPFK a series of five programs on the Negro community in Los Angeles. The programs were originally broadcast in October and November, 1964. They will be heard throughout this day.

10:00 FIVE NIGHTS IN THE GHETTO --I. The Place. What and where is the ghetto? Leonard Brown and company visit anti-utopia to answer questions which one hardly knows how to ask.

11:00 ERNST HERMANN MEYER: The East German composer was interviewed by William Malloch in 1966. He talks here about pre-Hitler Germany, his life in England during the war, and music and political life of today. Compositions of Ernst Hermann Meyer form part of the program:
Concerto for Violin and Orchestra
Symphony for Strings
Sinfonia Concertante

2:30 FIVE NIGHTS IN THE GHETTO --II. The Person. Whose house is this? What language is that?

3:30 MEN AGAINST HITLER: A documentary on the attempt to remove Hitler. Produced by WGBH in Boston, and broadcast today on the anniversary of the attempt.

4:30 MUSIC by the Watts 103rd Street Band.

5:00 FIVE NIGHTS IN THE GHETTO --III. The Family. Break bread with us, for there is love here.

6:00 KPFK NEWS.

6:15 THE WARSAW GHETTO MEMORIAL PROGRAM, produced by David Ossman, in 1964.

6:35 MUSICAL MISCELLANY.

7:00 FIVE NIGHTS IN THE GHETTO --IV. The Wall. The seal is on the gates.

8:00 JAZZ WITH JAN HARVEY.

8:30 THE WATTS TOWERS: A discussion of the famed towers in Watts and their creator, Simon Rodia, with Jeanne Morgan, Paul LaPorte, and May Babitz.

9:00 FIVE NIGHTS IN THE GHETTO --V. The Out. Let my people go! Narcotics or a Ph.D.--how do you get out of here?

10:00 MISCELLANY.

10:30 THE FIRE THIS TIME: Hours, days, lives, pain. The documentary from KPFK's award-winning coverage of the Watts uprising of August, 1965.

11:30 NIGHTS AT O'REAR'S: A story by Patricia Browning Griffith, evoking memories of hot nights and summer and small towns everywhere, read by Clair Brush.

MON 28

6:00 MORNING CONCERT

10:00 VALENTINO--THE GREAT LOVER: This is one of the Press Probe series produced and moderated by Harry Pollard. Under the Probe: Irving Shulman, author of two successive best-sellers --Harlow, and now Valentino. Probing Shulman are Geraldine Diepeveen, housewife and Valentino-skeptic; Michele Greenhill, Hollywood press agent and Hollywood skeptic; and Shelly Burton, film critic and skeptic.

11:00 THE THERAPEUTIC PRISON: In 1963 Art Wadsworth lived for 12 days with 89 forgers, burglars, and armed robbers at Camp Don Lugo, Chino. He came away with 19 tapes of private and uncensored interviews with 16 people, with an increased respect for the staff and inmates, and weighing four more pounds--he says the food was excellent. The result of all this plus the usual 200-300 hours of editing is this documentary about how the California Department of Corrections is using group dynamics for rehabilitation of certain kinds of criminals.

12:30 WOMEN COMPOSERS

Lili Boulanger....Du Fond De L'Abime

Psaume 24

Psaume 129

Vieille Priere Bouddhique

Pie Jesu

Igor Markevitch conducts the Orchestre Lamoureux with soloists, chorus and organ. (Everest LPBR 6059).

Ruth Crawford Seeger....String Quartet (1931).

Amati String Quartet (Col ML 5477).

1:30 LE GUICHET, by Jean Tardieu. Produced by Atelier 69, French Theatre group. In this play, representative of the Theatre of the Absurd, a man enters an information office to ask about the time of a train, and finds himself in a world of grotesque and superhuman bureaucracy from which the only exit is death. The actors are Louis de Farra and Roger Ferrari.

2:00 LA RAZA NUEVA, with Moctezuma Esparza and Raul Ruiz, with the Teatro Chicano and its music.

4:00 THE HISTORY OF MUSIC--XVIII. Wagnerian Opera, with Alan Rich. (5-21-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT from William Winter.

6:15 CITY IN CRISIS: Produced by Larry Moss and KPFK news.

6:30 ELEMENTS OF JAZZ.

7:00 RETCH ALONG WITH MITCH: Program number twelve in a 13 program series. The penultimate moment presented to you first in 1964 and 1965 homogenized and full of portent. Join us in the Barrel once more as we approach the end of second listen. Mitchell Harding feels more like he does now than when he came in!

8:00 PROJECT: SAN FRANCISCO STATE. An account of the situation at San Francisco State College in November and December 1968, as told by some of the students who were there. Produced by Gordon Skene and Jack Lubeck.

9:00 GEMINI G.E.L.--I. The first of two broadcasts on the Los Angeles-based Gemini Gel, a print shop that has produced work by the likes of Man Ray, Frank Stella, Rauschenberg, and can sell a print for \$1,000, of which there are only 38 versions. The creators, owners, and printers talk about the successful life of Gemini, artictically and commercially. Produced by Petrie Mason.

10:00 ALAN HOVHANESS: Triptych--Ave Maria (1956); Christmas Ode (1952); Easter Cantata (1953).

Benita Valente/soprano; Members of the Bamberg Symphony, Bay Rund Singers Alfredo Antonini. (CR 1221)

10:30 TINY TIM???? Yes, indeed. Our own William Malloch discovered and interviewed this famous character before Rowan and Martin, way back in 1966.

11:00 THE BLUE BOOK, PART I: Probably no indigenous political movement since World War II has received so much publicity as the John Birch Society. Most of the publicity has dealt with the founder of the Society, Robert Welch, and with some of his more violent charges against such people as Dwight and Milton Eisenhower, Earl Warren and Christian Herter. The Birch Society as a political movement, however, is guided by the Blue Book of the Society. The Blue Book prescribes organizational techniques and the political objectives, both immediate and long-range, of the movement. Today we'll hear the first of four readings of The Blue Book, by Robert Welch. Produced by Jim Wilcox. (2-5-62)

12:00 ZERO with John Carpenter.

TUES 29

6:00 MORNING CONCERT.

10:00 THE COURAGE OF DESPAIR: A lecture given by Dr. Paul Tillich, UCLA.

12:00 GOLDEN VOICES: The late Anthony Boucher presents the lighter side of the art of Richard Tauber.

12:30 FORTY YEARS OF AMERICAN COMMUNISM: Gus Hall speaks in L.A. on Anti-Communism, the steel strike, a new 7-year plan (11-19-59)

1:15 WOMEN COMPOSERS: RUTH IRENE LEIBOW. Birth of Israel, Suite for 5 Instruments (1962)

Gretel Shanley/flute; Nathan Ross/violin; Joseph Reilich/viola; Emmett Sargeant/cello; Carol Rosenstiel/harp-string.

Sonata for Cello and Piano (1959)

Margaret Aue/cello; Rute Irene Leibow/piano

String Trio (1961)

Nathan Ross/violin; Joseph Reilich/viola; Emmett Sargeant/cello.

2:15 THE WONDROUS WORLD OF SEAN O'CASEY: Maureen McIlroy recreates the scenes and sounds of the Irish writer with selections from his work; Stan Hughes, with guitar, sings and strums the settings. Edited by Jane Bennett. (2-12-64)

4:00 THE HISTORY OF MUSIC--XIX. Program one of three on contemporary music with Alan Rich. (5-28-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 GOETHE AND DEMOCRACY. ADOLF E. ZUCKER AND LUTHER EVANS: Nobel Prize winning novelist Thomas Mann speaking at the Library of Congress in the early years of the second world war. Made available by the Library.

8:15 THE MUSIC OF KURT WEILL.

9:00 GEMINI G.E.L.--II. The second of two broadcasts on Gemini's open-ended collaboration by the master printer between industry and art. Produced by Petrie Mason.

10:00 ENCOUNTER vivisects the Glass Teat, which suckles a vast brood of un-people, with a viscous, immoral and fattening fluid. Joyce Ann Miller running amuck with Harlan Ellison.

11:00 THE BLUE BOOK, Part II: The second of four readings of The Blue Book of the John Birch Society. (2-6-62)

WED 30

6:00 MORNING CONCERT.

10:00 HUTCHINS ON ZUKERKANDL: Dr. Robert Hutchins, President of the Center for the Study of Democratic Institutions, discusses the unpublished documents of the famed Dr. Alexander Zuckerkandl with Joseph P. Lyford. (7-31-64)

10:45 A CONVERSATION WITH JEAN RENOIR: The film director of "The Grand Illusion", "Rules of the Game", "The River" and other classics, discusses the medium with Pamela Kaufman. Mr. Renoir is considered one of the world's greatest film directors. (12-13-63)

11:45 MISCELLANY.

12:00 BRUNO WALTER: TWO SCHUBERT C MAJORS. Two versions, separated in time by 13 years, and widely different in approach, are compared. William Strother is the narrator in this program which featured Dr. Walter conducting the New York Philharmonic and Columbia Symphony Orchestras. (9-3-67)

3:00 JABBERWOCKY AT MARINELAND: The Jabberwocky Team (Margaret Strother, William Strother, and Serena Taylor) jabber with dolphins, whales--their trainers, and certain personnel of Marineland. Hear the whales' opinions on all the important issues of the day, and find out what and how much baby walruses eat. (You wouldn't believe it!) As for the musical side, the walruses sing, 'specially for you.

4:00 THE HISTORY OF MUSIC--XX. Program two of three on contemporary music, with Alan Rich. (6-4-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 RETCH ALONG WITH MITCH: The final program in the series is here. Lucky us. We have here the final judging in the Graffiti Contest, The Commencement Address, and who knows what else. Your Uncle and mine, Mitchell Harding, says it's been a gas.

8:00 IS MYSTICISM A NO-NO? Despite the many connotations of mysticism ranging from regression to the occult, the mystical insight seems increasingly to be influential in the natural sciences, psychology and the arts. Does the mysticism of Einstein, C. P. Snow, McLuhan, Maslow, Koestler have anything in common with a Christian mystic, a Zen master or a Yogi? A talk given by Jack Gariss before the Laguna Beach Unitarian-Universalist Fellowship on April 27, 1969.

9:00 FROM THE CENTER: GOOD FORTUNE. Son of an Irish immigrant family, whose father was the band leader in a small New England town, William Gorman is a gifted musician, critic, raconteur, and teacher. His early love affair with learning continues with gusto and unabated pleasure. From a Center profile series titled "Slightly Autobiographical--By Request."

10:00 A PHOENIX TOO FREQUENT: Artis presents Repertory Unlimited in this production for KPFK. (10-29-68)

11:00 THE BLUE BOOK, Part III. The third of four readings of the Blue Book of the John Birch Society. (2-7-62)

THURS 31

6:00 MORNING CONCERT.

10:00 'ALIENATION' ATHEISM AND RELIGIOUS CRISIS: Dr. Thomas F. O'Dea, director, Inst. of Religious Studies UCSB, and Dr. (Sister) Ruth Wallace, asst. prof., sociology, Immaculate Heart College of Los Angeles, join Tom Ritt on KPFK's "Gather Round the Stake". They discuss SDS, the student rebellion, politics and religion, humanism, secularism, and contemporary atheism.

11:30 ONE BIG FAMILY: A gem from KPFK's archives, One Big Family was first broadcast in observance of United Nations Day, October 24, 1962, and won the Ohio State Award in 1964. It was produced by Sophie Stein and Gerald Zelinger. One Big Family features Ernie Sheldon with Laurie, Robbie and Butch. Special readings are by Everett Sloane, Than Wyenn, and Victor Levine.

12:15 MISCELLANY.

12:30 TELLING IT LIKE IT IS: Frank Greenwood talks to Lofton Ritchell, author of Black Drama. (8-13-68)

1:00 THE MAGNIFICENT NONSENSE: On the day marking the beginning of the first World War, we present a documentary prepared by Dr. Richard Raack of Cal State, Hayward, and KPFK's Music Director, William Malloch. The program is a montage of quotes from periodicals, personalities, poets. Source material includes much historical actuality recordings from the Stanford Archive of recorded sounds, private collections of songs concert music and speeches composed and/or recorded at the time, writings by Own, Sassoon, Graves, et. al. Reading the material are voices collected by Raack and Malloch over the past three years in this country and abroad. All accents are authentic. The great body of the countless numbers of people recorded are not professional actors. (In Stereo).

3:00 ARNOLD CORDUROY AND THE DREAM OF THE GOLDEN GIRL: A mood-and-music piece which deals impressionistically with an innocent young man out of the West who goes to Harvard and then becomes a Madison Ave. advertising agent. Written and produced by John Leonard. (9-9-62)



3:30 MISCELLANY.

3:45 IT'S NICE, WOLFGANG, BUT IS IT AGITPROP? Art should be high-minded, socially relevant, and free of commercial restraint-shouldn't it? No, no, no, says R. H. Darden.

4:00 THE HISTORY OF MUSIC--XXI. Program three of three on contemporary music, with Alan Rich. (6-11-68)

5:00 MISCELLANY.

5:30 KPFK NEWS with Larry Moss.

6:00 OVERSEAS REPORT.

6:15 CITY IN CRISIS.

6:30 ELEMENTS OF JAZZ.

7:00 THEY REMEMBER BARTOK: Pianist Lili Kraus, musicologist Irene Banyay-Palotay, violinist Feri Roth and composer Eugene Zador talk with William Malloch about Bela Bartok. (3-19-65)

8:00 MISCELLANY.

8:15 THE DRUG EXPERIENCE: A program on the literature on hallucinogenic drug dreams and visions, with selections from Baudelaire, de Quincey, Havelock Ellis, Allen Ginsberg, Aldous Huxley, and many others. Voices include Erik Bauersfeld, Ed Schell, Bernard Mayes, Erik Vaughn, Fred Selden, and others. Produced by John Leonard. (4-28-63)

9:00 LA RAZA NUEVA, with Moctezuma Esparza, presents a special music program prepared by Chris Ries and Armando Morales, using the music of the Corrido form, and original music.

11:00 THE BLUE BOOK--Part IV. The last of four readings of the Blue Book of the John Birch Society. (2-8-62)

12:00 ZERO with John Carpenter takes us into August.



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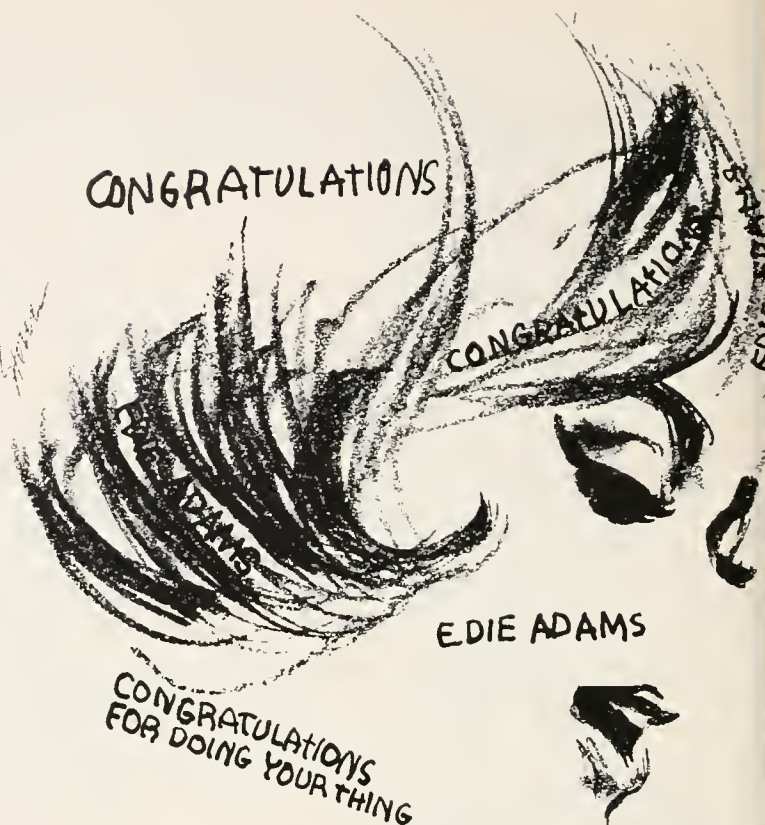
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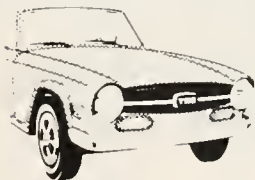
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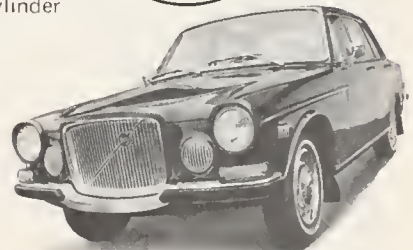
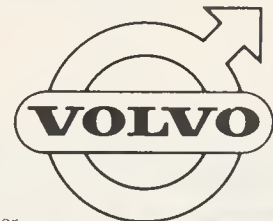
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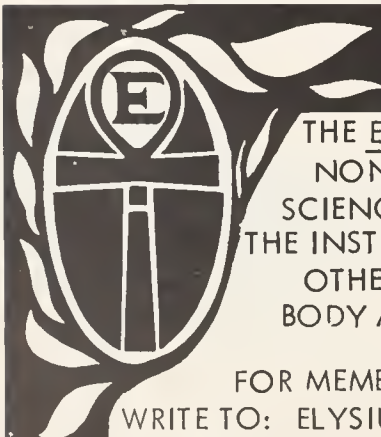
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SERIES A FRI. DEC. 5 8:30 PM ONLY	NHK SYMPHONY OF JAPAN Hiroyuki Iwaki conducting the orient's great orchestra of the Japan Broadcasting Corporation.
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SERIES B THURS. FEB. 26 8:30 PM	
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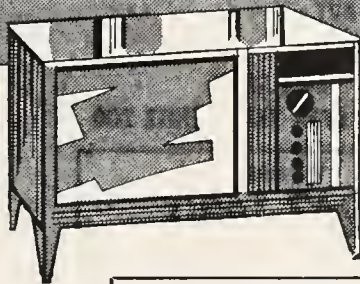
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Clair Brush's love affair with KPFK began in 1963, when she began as our Calendar Editor. In 1968 she became Executive Secretary and Folio Editor, in addition to her daily Calendar broadcasts. 1968 was also the year of Felicity Lorien Brush, KPFK's first and only Watch Baby.

Clair leaves KPFK this month to become a merchandising project manager at Capitol Records. The terms of separation, however, require her to continue mothering the KPFK Folio each month.

I don't know how any of us managed without her before, nor can I imagine how I'll get along without her after she leaves. All of the things she touched have an unmistakable aura of that something special that only such a beautiful person can impart.

Also moving on to other pastures this month are Pat Heilman, who's been our receptionist for a year. Pat will foal in August. And Joel Reisner, our Resident Flick-Knocker, has joined the staff of Immaculate Heart College.

Stay tuned for next month's arrivals.

TRUTH LIES

—Robert Gover

*The truth lies
between fact and fancy
but always the truth lies
flat on its back
saying what never
was nor will be*

*Newspapers, teevees
chatter all over
the dope
a battle-weary front
of soldier facts
but the truth lies
somewhere behind
the front
and just this side
of fancy*

*The truth in disguise
lies in layer upon layer
and peels
like an onion
to reveal
new layers of the truth
in layer after layer
of disguises*

*The truth lies in an
instant
just one small urge
behind another moment
blind
with this moment's urge
and mute about the other*

*Violent revolutions
come with bullets
made of truth
that lies, lies, lies
in swamps of status quos
that swarm with truths
crying to be bullets
buried in the hearts
of lies told
too long to be amusing*

*And so remember
all you dead souls
and all you
trickydickies
that when our bullets
find your hearts
you johnbirch
secretlies
they are your own
truth lies
told this one last time, again*

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KPFK is ten, thanks to you, and continuing to grow. Happy anniversary to all of us. Now on to the next ten.



ABOUT THE FOLIO:

The KPFK Folio is published monthly by KPFK-FM, a non-profit educational radio station, under the direction of the Pacifica Foundation, Inc., 3729 Cahuenga Blvd. West, North Hollywood 91604.

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On March 24, KPFK opened its WATTS BUREAU broadcast training facility. Here are some candid views of the festivity: 1. Marvin Segelman gets interviewed; 2. Phil Watson, Project Director, talks with KNBC's Ray Duncan; 3. Chris Koch, Hallock Hoffman, Mas Kojima, and Andy Getz; 4. The Watts 103rd Street Band lead singer and (5.) other group members, helping inaugurate; 6. KPFK people and friends Marvin Segelman and wife Florrie, Clare Loeb (hidden), Edith Wyle, Nancy Wyle (standing), Frank Wyle, Margaret Wright (foreground), and two interested observers.



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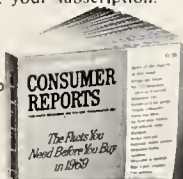
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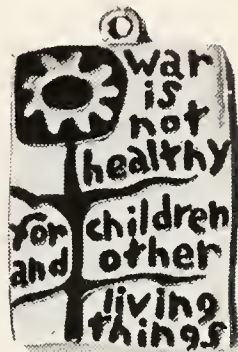
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Who stand at fear
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To rise above those they can
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For life's unfamiliar beauty
Is us an individuals
And to live out beauty,
To outlive man,
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Best wishes, KPFK
Richard E. Morales

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1969-1970 Season

Our first charter flights, for KPFA this May and August; have been sold out. We are now planning our 1969-1970 series of flights, extending them to serve the subscribers of KPFA. What follows is a proposed schedule of approximate dates, destinations, and costs. Before we charter the airplanes, we need to know which flights you want to use. Fill out and mail the coupon below, indicating your preferences, to Pacifica Charter Flights, 2207 Shattuck Ave., Berkeley, Calif. 94704. Read the Folio every month for further charter information. Please note that these flights will be open only to subscribers. You must keep your subscription current in order to be eligible.

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L1	Nov or Dec, 1969	Los Angeles	Amsterdam non-stop	21 days	\$278.00
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By Rick Lowitz and Mike Hodel

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"I Can't blow this gig"

Reprinted by courtesy of Cinema Magazine

You are currently writing the screenplay for Columbia's film on Malcolm X, which tentatively goes into production this fall. When you and producer Marvin Worth agreed to do this project, did you anticipate conflict between minority pressure groups and commercial vested interests?

It's hard to answer that. Talk to Marvin about the commercial vested interests. That's his concern or the studio's, not mine. If they're worried, that's their problem. *Then are you going to stick closely to the book?*

I can't legally because of the rupture between white and the movement. Literally no, emotionally yes. *Will the style of the film be documentary or...*

No, we're not doing a documentary. It will be more like, "A Man For All Seasons". I'm trying to make it an in-depth study of a certain person, and if I do my work right, it will be a character study of a certain society. I've begun with the figure of the father and the mother. It's important that the audiences recognize and know what it really means that the mother is nearly white and that the father is entirely black and a Garveyite. A great deal of what happened to Malcolm has to do with what happened at the beginning of his life — with the murder of his father. The movie begins mechanically before titles with, in effect, a study of Louise and Earl Little, his parents. The titles begin with the fire — the fire which is destroying Malcolm's father's house. And then you see Malcolm growing up. It's the study of an innocent, because Malcolm was an innocent. Innocent, by the way, is not a pejorative term at all. This story is my confession, and I'm not being literary. Malcolm's story is my story. It turns out to be Medger's and Martin's — it's the story of any black cat in this curious place and time. The structure is a very simple one, both chronological and not. For example, the fire is important because you see it again when Malcolm's house is being destroyed, and he does what he watched his father do. I am trying to strike all kinds of parallels, the same note over and over again: his father was murdered; Malcolm was murdered. If I do my work right, and if we get it packaged out right, then it will not be a study of a racist fanatic, because that isn't what he was, but rather what this country took him to be. The audience will see the growing up of a man in a certain time, in a certain place, trapped in a certain skin. I want the audience to see what he saw.

I consider this my most important work. I'm the custodian of a legend. A legend which is very misleading. The American public, for the most part, took him to be a racist, a fanatic, a hoodlum, a murderous man. And from my point of view that's a very useful cloak for the American people. It's a way of avoiding what he was really saying. He was one of this country's most spectacular tragic heroes who was destroyed because he told the truth about the plight of this country. Its system. A system that creates the colonial mentality which is responsible for the plight of the Johannesburg, South African miner. He knew and said that this system is doomed unless it manages to revise itself. It was in the last two years of Malcolm's life when he went to Mecca and established contacts there with other people that he *ceased* to be what he'd considered himself to be until that time — a black racist. When he returned he said, "All men are brothers," and then he became an even greater threat, to both sides. He was betrayed by what I call the movement. Not many of us accept betrayal, and not many of us survive it. He accepted it and survived it. Later he was destroyed. He was cut down like a bad nigger.

How will you handle the "betrayal"?

It's by no means easy. That is the great effort. It wouldn't even be easy if it were the life of little Doris Day. One of the great problems is, first of all, in making my choices — it's a great big book. The problems I'm facing, I haven't solved yet. I'm still formulating the details and have to face them as they come.

What technical differences are you finding between writing a screenplay as opposed to a novel or a play?

Very few. None of them are very important. And they are not what people usually think they are. The problem remains exactly the same no matter what the writer is doing — at least in my own case — to tell people what they don't want to hear. I'm aiming this work at the vast American living room which may or may not exist, using all the skills involved in making people see it, hear it, react to it. From a technical point of view it's no problem at all. In terms of technique, I have more tricks than most writers ever learned, however, if I rely on my tricks or my technical skill, that would be the end. It's very easy to be a virtuoso. I'm a kind of virtuoso. I know that. I have to fight against it. But that's not where it's at. Where it's at is the amount of truth I can dig out of my belly, my heart, the center of me. The terrifying

thing about writing a screenplay, however, is that the camera can do nothing but lie. In fact, though, people say exactly the opposite, you must force the camera to tell the truth.

This is your first screenplay. How do you see your role as a screenwriter?

I'm the scaffolding. Those "commercial vested interests" you talked about earlier — they don't really know what is happening. But they know something is. That's where I come in. I'll tell the truth insofar as I can. And it will be hard for them to face, I suppose. I will control this from beginning — with the director to the end. It will be done my way or not at all. As to the actors, my role is simply to determine how they should play their parts. That is to say, to write the parts so well that they have to be delivered in a certain way. Once I've done this, it is, in a certain sense, out of my hands. The actors will interpret me, in effect, but more importantly, will interpret themselves. Every actor has his limit which is also his range. What will be conveyed then is through something else. I once read a letter Chekov wrote to Gorky in which he said, "You give your characters so many buttons, caps, capes, so many physical details — these drown beneath them. You don't want to know that about them, you want to know who the characters are."

You say you will control this film from inception to end. Then would you also like to direct it?

Not this. Something later perhaps, but now I've too much to learn and don't want to jeopardize this work. I will learn by doing this. I plan to establish my nucleus — work with my own people. I'd like to do what Bergman is doing in Sweden.

Has a director been selected?

Not yet.

In your discussions with the producer on the selection of a director, what considerations have been taken into account?

Selecting a director will depend on many things. I don't wish to discuss that now. My main concern, at this time, is writing the screenplay.

Right now I've got a long tale to tell and this is my greatest opportunity to tell it. I can't blow this gig. If I did, that would be the end. I address myself to my little sister and my people who would know if I were lying; the others wouldn't. I'm doing what Shakespeare said and Ray Charles told me to do. Shakespeare said, "put the mirror up before you," and Ray Charles, "I cried so loud I gave the blues to my neighbor next door."

G.N.

AGAINST YTINIGRIV

by DAN WAKEFIELD

SUPERNATION AT PEACE AND WAR

From reading the nation's magazines, I learned that a Sexual Revolution in the society had dispelled the former guilts and tears concerning sex that once were quite common in a nation with deep Puritan traditions. The sexual revolution has been written about for some time, and it is now usually referred to as an accomplished fact, one of the great changes that has come to pass and now is accepted by everyone whether they like it or not, just like social security or welfare or universal suffrage, one of the great advances made by a free society.

Perhaps the most militant organization concerned with this revolution is the Sexual Freedom League, whose statement of position explains: "We believe that sexual expression, in whatever form agreed upon between consenting persons of either sex, should be considered an inalienable human right." The League seems to be strongest in California, where most of the more advanced social movements have their greatest strength, and while in that sunny state I noticed in one of the underground papers an announcement of a meeting of the Oakland League for Sexual Freedom which was open to the public. This seemed to afford an excellent opportunity for finding what, if anything, remained to be accomplished in the sexual revolution, and bow its most militant adherents were engaged in bringing about the last stages of emancipation.

I arrived about fifteen minutes late and had some difficulty pushing my way into the crowded meeting. The League's Oakland headquarters consist of a medium-sized room above a beauty shop and the crowd had spilled over into the hallway. I managed to shove my way inside, however, and found a seat on the floor. The first thing that struck me was the audience itself, which was largely middle-aged and middle-

class in appearance, and also overwhelmingly male. According to the best count I could make, there were seventy-three men and eleven women. As I learned later, most of the women were wives who had been brought by their husbands.

Everyone was listening attentively to a pleasant-looking man about thirty years old, casually dressed in an open-necked sport shirt and slacks. He was talking about the fact that masturbation was "not really harmful," and I wondered if that particular subject was considered to be one of the burning issues facing the vanguard of the sexual revolution. There did not, at any rate, seem to be any open controversy over that bold statement, and the man went on to explain some of the different activities of the group. The "committees" of people interested in a particular area of the revolution were referred to as "circles," a term commonly used by church organizations to describe their subgroups, such as the Sewing Circle, etc. The Oakland SFL offered to prospective members a "sketching circle," where nude models were used, an "out-door circle" for nude beach activities, and a "legal action circle" which picketed for legalization of abortion and other issues of sexual freedom. The man who seemed to be the chairman explained a little about some of these and similar "circles" and a well-dressed, intelligent-looking young man in the audience raised his hand and said: "I've never been to one of your meetings before, but I sort of assumed that as well as these different circles you've mentioned, that, well, since it is the Sexual Freedom League, well, I mean, isn't there just a circle where men and women get together who like to have sex with each other?"

There was an embarrassed silence, and then the chairman said, "Oh, you mean—well, something like a 'screwing circle.'"

There was nervous laughter, but the young man boldly confirmed that that was pretty much what he meant.

The chairman explained that the problem was, in their experience, when they held an "open" party like that they only got about two or three women to attend, and fifty to a hundred men.

A chubby blonde lady sitting on the floor near the front turned to the newcomer and explained further that when you have single men and women come to such a party "you get a lot of weirdos."

The chairman vouched for that, and said you even got some weirdos who came to parties where only couples were

allowed; there was one such "perverse" sort of person who went around at such a party turning lights on while people were in intimate situations! A man who looked around ninety years old asked where was one of those nude beaches he had heard about. A younger man in the audience complained he had been to a nude beach and there weren't any women at all but all these other men were looking at him with great interest and he said, "They made me feel like I was the girl."

The chairman said sometimes the League planned outings to such beaches, but he reminded the group that some families brought the children and so there should be "no banky-panky" on those occasions.

The chairman said that refreshments would be served, and so everyone stood up and refilled around a little table at the front which had paper cups, coffee, and two gallon bottles of California red wine. I went over and introduced myself to the fellow who had asked the question about the "screwing circle," and told him I felt he had made a valid point. He turned out to be an assistant district attorney in a large city in the East, was a bachelor, and had come out to California for his vacation because of the "swinging scene" he had heard about in San Francisco and the Bay area. He said he liked the hippie girls he had seen, many of whom "walk around with these short skirts and don't have any underwear on." He had not, however, made the acquaintance of any of those girls—or indeed of any girls at all.

A middle-aged lady came over and asked if we were visiting the League for the first time and we said we were. She said she and her husband were members of the sketching circle, and found it quite enjoyable. The Assistant D.A. asked if he might come to one of their meetings, and the lady looked somewhat shocked and pointed to a poster describing the circle's activities which said that participants must have "real talent" for art.

"We only allow couples," the lady explained "We found that sometimes single men came and didn't really sketch at all, but just looked at the model in a—well, in a disturbing way."

I suggested to the Assistant D.A. that we go somewhere and have a drink. He agreed that would be a good idea, and we pushed our way toward the door. On the way out, I stopped and looked at a large homemade poster that seemed to illustrate the principles of the League for Sexual Freedom. There were a lot of little "hearts" floating around a large

heart, and in the little hearts were words like "honesty" and "self-enlightenment," and in the big heart was the word "LOVE." There seemed to me no reason at all why the League could not widen its membership by gaining endorsements from responsible public figures. I could detect nothing in its poster of principles, or in fact in the discussion of the meeting, that could not be endorsed by the Reverend Billy Graham, Richard Nixon, or even George Romney, to name but a few of the nation's leading moralists.

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Shy, would-be Romances seeking competitive girls to teach us what it's all about. (If you already wrote and your letter was returned by mistake by the PO please write again.) Box 1497, GPO, NY, NY 10001.

—personal ad in the East Village Other, an underground newspaper in New York City

On the verge of suicide. Only hope is good Christian man who wants me and will take care of me. Have mental illness but with good man would make it on my proper medicine. Man who is very humble and kind and believes all people & demons will be saved and who wants to live as brother & sister ONLY please come out to see me. This is not a phony ad. Husband is divorcing me for another & I can't support myself. Men like this 30-45 please come out and help me. Please no phones. Teresa, 11909 64th Ave., Hawthorne, Calif. (house in rent).

—personal ad in the Los Angeles Free Press, an underground newspaper

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The Assistant D.A. had rented a car for his swinging summer vacation, and we drove in to San Francisco from the SFL meeting in Oakland. He asked if I had yet taken in any of the "topless" places which had become such a rage and I said oo, but I certainly felt my researches would not be complete without doing so. There were so many different topless shows that it was difficult to know which to choose; the "topless" art form had become so commonplace that any new wrinkles were sought to attract customers, such as the show whose featured performer was billed as the "Topless Mother of Eight Children!"

More interested in the classic stage of the art than in the rococo phase, we rejected the topless mother of eight and

decided to take in the performance of Miss Carol Doda, described as the *original* topless dancer of San Francisco. We were seated at a small table among many others, and then the lights went out and an MC came to a microphone under a single spot and said, "You've read about her in *Playboy*, *Esquire*, *Life*, and *Cavalier* . . . now here she is, Carol Doda!" The band struck up, and all eyes were raised upward, as Miss Doda made her entrance by descending from what looked like a fur-lined manhole in the ceiling. She was a blonde, wearing something like the bottom part of a bikini, and high heels. She moved in time to the music, her large breasts bobbing up and down. Then she and the platform she stood on were raised up again through the fur-lined manhole and disappeared. The lights came on. The show was over. We had witnessed yet another of the daring advances in the sexual revolution.

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V.D. CURR GAINS
AGENCY SUPPORT
By Rick Johnson

Dr. Henry G. Nester, City Council health director, yesterday pledged his support to a proposed new health code designed to protect the public from venereal disease and smash a \$5.8-million-a-year prostitution racket in Indianapolis.

. . . State Board of Health statistics released earlier this year showed that Indianapolis had a higher ratio of reported cases of venereal disease than Los Angeles and Miami combined and 25 percent more than New York City.

But according to Dr. Albert Marshall, director of the State Health Board's division of communicable diseases, and the American Social Health Association, only one of every four cases of venereal disease is reported.

—the Indianapolis Star, September 15, 1967

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It would seem that some of the claims of the sexual revolution have been exaggerated. More men seem to be interested in the new sexual freedoms than women, a factor which even operates among the young generation of "free-spirited" kids, including hippies. Robert Scheer, an editor of *Ramparts* magazine who lives in San Francisco and is well acquainted with

its various scenes, pointed out a quite significant circumstance which is rarely mentioned in the glamorous reports about Haight-Ashbury. "The ratio of men to women is about ten to one," he estimated. "For that reason alone, it has to be a pretty unhappy scene." This male-heavy ratio has also been noted in some of the underground papers, and, naturally, lamented. The famous "persona" advertisements of those papers are overwhelmingly ones in which men are seeking women. Picking an issue of the underground press at random, I counted in the personal ads of one issue of the *East Village Other* twenty ads placed by men seeking women, one ad of a man seeking a man, and one of a woman seeking a man (the woman specified in her ad that she was looking only for men "who want a girlfriend, not a pickup"). This was a typical ratio.

In movies, bookstores, television, "topless" bars, and magazines, the society seems flooded with every kind of sexual goody, available to all. But most of this display of erotica is display only; it is for looking at rather than possessing, like the bunnies at the Playboy Club, whom the customer can look at, even talk with, but mustn't touch. The average customer in the great American sex market pays not for flesh but for fantasy, indeed a revolutionary change from the older, pre-emancipated European tradition.

Beyond the Bunny-type glitter there of course are real girls next door, and no doubt more of them engage in sexual intercourse in and out of marriage than did their older sisters of a generation back. There are all the new contraceptive devices, led by the fabulous "pill," which supposedly have dispelled all of women's fears. But if the majority of them feel free about employing these contraceptive measures, why is abortion still one of the great issues of the day? Why do so many of these women, many of them middle-class and many of them married, become pregnant when they do not intend or wish to be, and when they have all the modern varieties of contraception available to them?

Does guilt still make the pill a bitter one to swallow? Is pill taking secretly felt to represent premeditated, and therefore nonspontaneous, and therefore non-love-inspired (and therefore evil) sexual activity? That would be an interesting line of questioning for someone to pursue in a study of the real extent and meaning of the sexual revolution. Suggested supplementary reading might well include the collected sermons of Cotton Mather.

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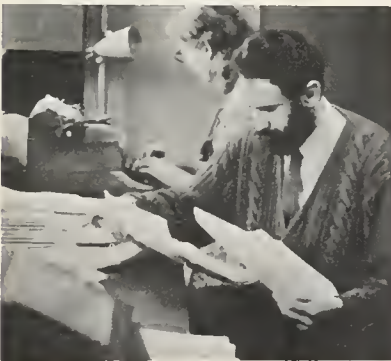
Clockwise, from lower left: Marvin, Varda, Chris, Phil, Mitch, Malloch, Clair and Lew in the Music Room.



Good Old Uncle Mitch cues up in Master.



Master Control, populated by Marvin and Mitch; in background, Studio A and some familiar voices.



Larry Moss, with one of his devoted volunteers, prepares the news.



Don Wilson, Jan Harvey, and Andy Getz discuss Engineering, Operations and/or Zen (they're all related, anyway).



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"Good Morning, Varda."
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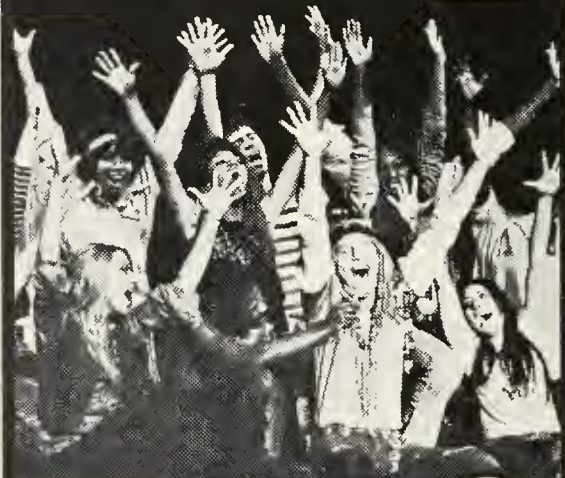
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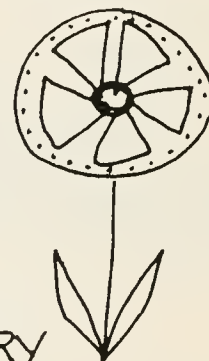
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